



ENGLISH 10

MODULE

4




Media Communication



**Distance
Learning**

Alberta
EDUCATION



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English 10

Module 4

MEDIA COMMUNICATION



**Distance
Learning**

Alberta
EDUCATION

English 10
Student Module
Module 4
Media Communication
Alberta Distance Learning Centre
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Welcome to Module 4!

We hope you'll enjoy your study of Media Communication.

We've included a prerecorded audiocassette with this module. The cassette will help you work through the material and it will enhance your listening skills.

So whenever you see this icon,

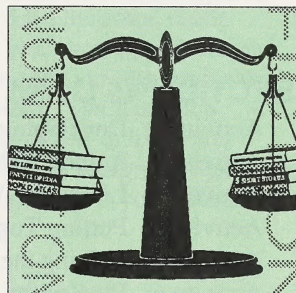


turn on your tape and listen.

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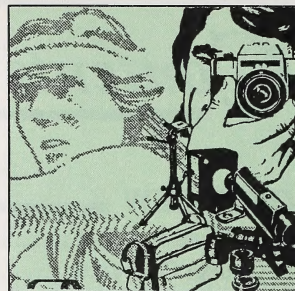


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OVERVIEW



What would your life be like without television? What would you do if you couldn't listen to your favourite radio station? What do you think would happen if newspapers were no longer published? How would you feel if films and videos were banned? What would the supermarket be like without the colourful magazines at the check-out?

Media communication helps shape your ideas about the world. It provides you with ways of seeing and understanding the world around you. Like literature, media communication presents you with images to interpret for your own appreciation and enrichment. Your goal in this module is to explore reading and viewing nonfictional material: magazines, pictures, newspapers, films, and videos. You'll develop strategies for improving your reading skills and also discover how to locate and interpret information to enhance both your reading and viewing comprehension. This is also the time to learn how to use and review media information in your educational life.

In this module you'll find it helpful to have access to the following:

- scissors
- glue
- local newspapers
- a radio
- a tape recorder
- a television
- coloured markers
- tape
- magazines
- a camera
- a VCR

Module 4: Media Communication

Section 1: Reading Nonfiction

Section 2: News Stories

Section 3: Visual Communication

Section 4: Living in an Information World

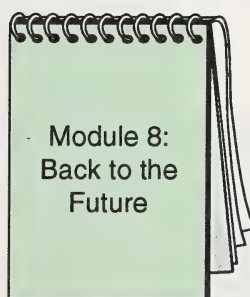
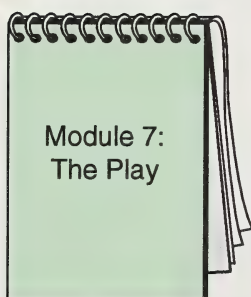
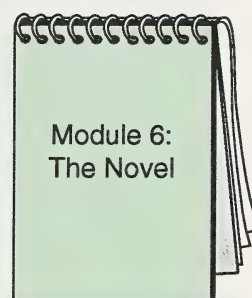
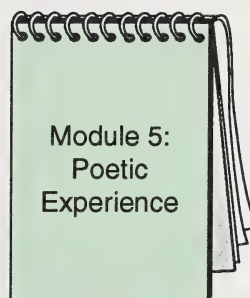
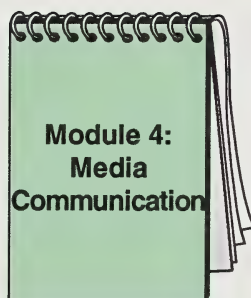
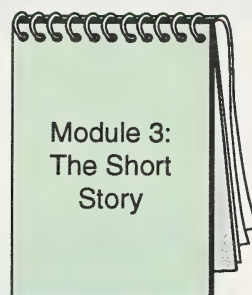
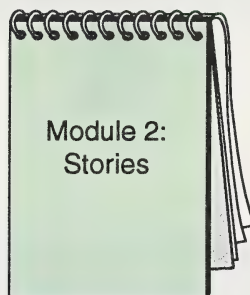
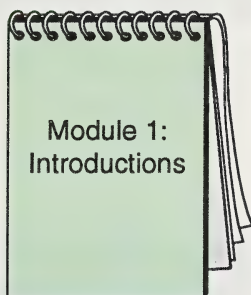
Evaluation

Your mark in this module will be determined by your work in the Assignment Booklet, which contains four section assignments. The mark distribution is as follows:

Section 1 Assignment	20%
Section 2 Assignment	25%
Section 3 Assignment	15%
Section 4 Assignment	40%
TOTAL	100%

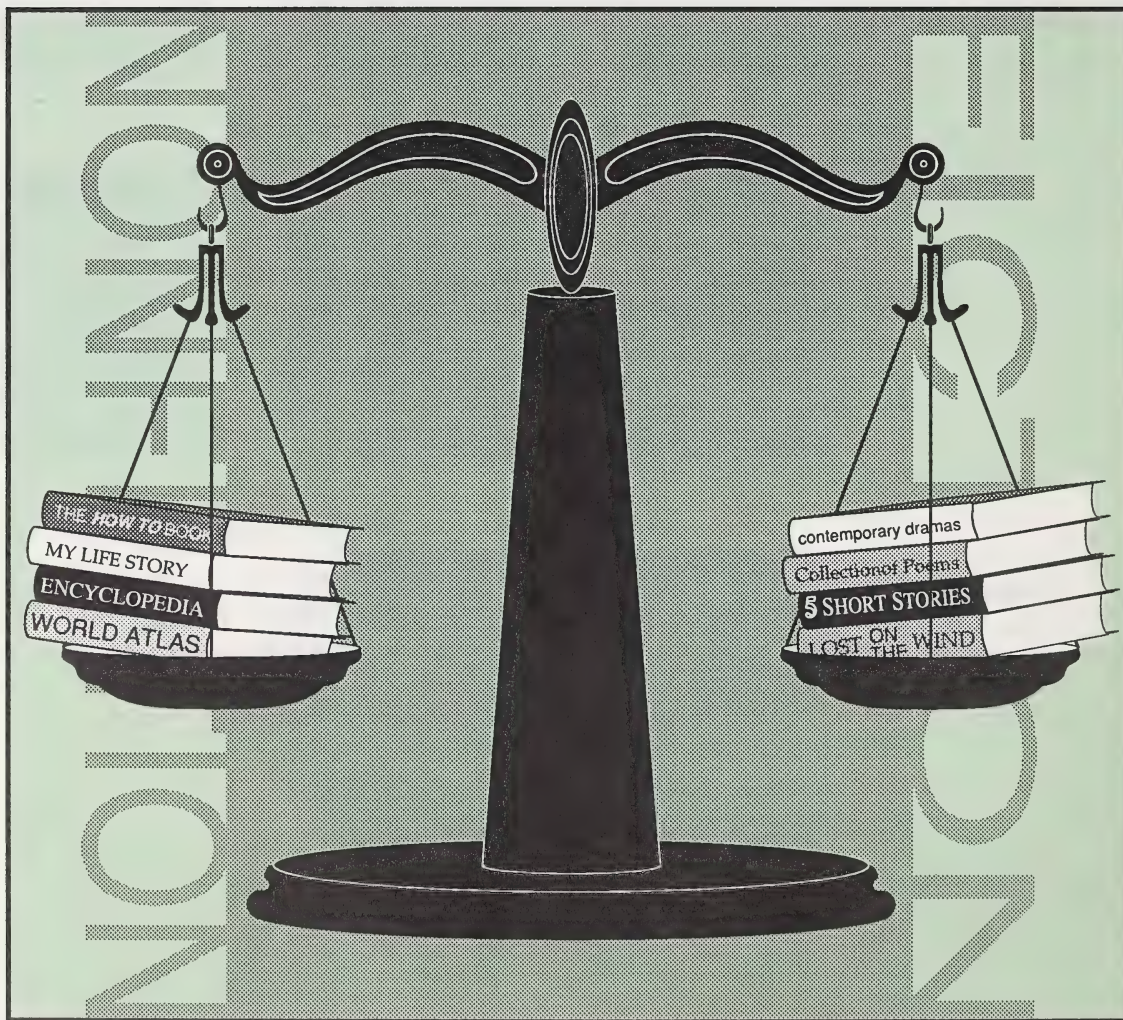
Course Overview

English 10 contains eight modules.



SECTION

1



READING NONFICTION



Have you ever read a story and wondered how it came to be written? Have you ever looked back in history and wondered how events really happened? Have you ever wanted to know “the truth, the whole truth, and nothing but the truth” but didn’t know where to find it?

In Modules 2 and 3 you had the opportunity to look at fiction – in particular, short stories. In this section you’ll make observations about nonfiction and how it differs from fiction. You’ll investigate the importance of print communication in learning and you’ll also learn how to use nonfictional material to gather information.

This section will provide you with an opportunity to practise your listening skills. It will also invite you to explore as much print material as you can get your hands on. So be ready!

Activity 1: Exploring Nonfiction



Fiction: writing that derives from the imagination

Nonfiction: writing concerned with factual events or information

Module 2 was concerned with **fiction**, so in it you examined different kinds of stories. Now it's time to look at defining and exploring **nonfiction**.



Meet Richard Davies. He's one of the editors of *Inside Stories I*, the textbook you've been using in your study of short stories. Throughout his career as a writer and teacher he has acquired a vast amount of knowledge about writing both fiction and nonfiction. In a few moments you'll listen to his thoughts on the differences between fiction and nonfiction and what's specifically involved in writing nonfictional material.

Now's the time to reflect on your listening skills. If you were in the hallway in the middle of a noisy group of students, would you hear the bell ring? If you're an active listener, you probably would. Here are some points to remember while actively listening to Richard Davies:

- Think about what's being said.
- In your mind review the ideas presented.
- Write down key words or phrases that you want to remember.
- Pay attention to details that will support the main idea.
- Concentrate on the words being spoken. Don't be distracted.
- Keep up with the speaker.



Now listen to Richard Davies. Practise your listening skills; you'll be asked to respond to questions later. Turn on the tape now! A transcript of the tape has been provided in the Appendix for hearing-impaired students. When you're finished, answer the following questions. Feel free to play the tape again if it'll help you answer the questions.

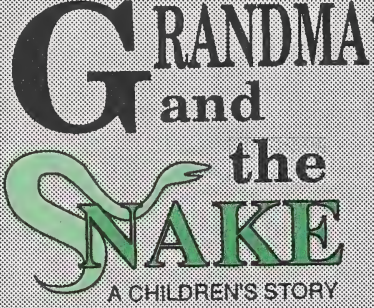
1. How does Mr. Davies describe fictional writing?

2. What different types of nonfictional writing does Mr. Davies mention?

3. What elements does Mr. Davies look for in selecting nonfictional material?

Compare your responses with those in the Appendix, Section 1: Activity 1.

Activity 2: Fiction Meets Nonfiction



GRANDMA and the SNAKE
A CHILDREN'S STORY

BY SSAM HISST

9 Foot Snake Found in Woman's Bathroom

CALGARY Earlier this week it was confirmed by the city's Public Works Department that the claims of 87 year old Maria Gustafsson about a large snake poking its head out of her toilet were indeed true. "I know they thought I was just some old crazy person, but I know what I saw, and now I have the last laugh." On Tuesday Ms. Gustafsson made a frantic call to the department complaining of a large snake appearing in her toilet bowl; city employee Bob Francois made 2 visits to Gustafsson's apartment and initially found no "creatures",

believe otherwise) and they are prone to make mistakes and are sometimes as gullible as the next fall for a story that is less than believable and which may come from a source is less than reliable.

We must apologize the error printed in this morning's edition which claimed that news editor

ELVIS SP

HALIFAX Is Elvis alive and living in Nova Scotia? Some people seem to think so. This week ten people(who they have never met) claim to have had encounters with the



Many Canadians have been raised to believe that anything printed in a newspaper or magazine must be true. But is it really? In Module 2 you learned how through the ages legends were passed by word of mouth from one generation to the next. With the advanced communication methods of today, not only are legends, or news stories, passed around at lightning speed, they also travel a much greater distance.

Sometimes legends actually cross over into the world of fact or nonfiction. A news reporter may inadvertently report one without verifying facts or a caller may repeat one as though it were true on a radio talk show.

What happens when a legend does hit the news media? Often new details are added to a story to make it more colourful and more believable or "factual" to people living in a particular area. Much of the information added is based on actual people, facts, or events. When urban legends are reported in the paper, over the radio, or on the TV, not only do they receive extensive coverage, they are also given legitimacy. After all, if you heard it on the radio or read it in the paper, it must be true, right?

The legend "The Snake in the Blanket" is a good example of how people mix facts with fiction. The following excerpt is a compilation of news articles reported in local city newspapers. Note how the legend changed as it passed through major cities in America.



The Snake in the Blanket

In 1969 a student at the State University College at Buffalo gave an account of “The Snake in the Blanket” as a rather flexible rumour from upstate New York. She reported it as circulating there as much as two years earlier (although such unverified datings are always suspect in folklore research):

I live in a northern New York community, Pulaski, New York, which is about forty miles north of Syracuse. For the past two years a story has been circulating throughout the town about the unfortunate happening of a middle-aged woman who lived somewhere near our village. The woman or her home have never been identified. This is the story as I heard it, and ultimately believed until recently.

During the summer about two years ago my mother, a forty-nine year old housewife, was telling to everyone the news about a woman who was shopping in Weston’s [a large bargain centre which sells groceries, clothing, housewares and about everything, located in Watertown, New York, about thirty miles north of Pulaski], and looking at some woven rugs which were imported from a foreign country. The country was never really definitely identified, as I recall, but I know the country was not in Europe, but more like a country in the Far East. As I have heard the story retold I can remember countries like Japan, India, and China

mentioned. While examining the rug, the woman in question put her hand inside a rolled up rug, suddenly had some kind of attack, and fell to the floor. The woman was rushed to a hospital but she was dead when she arrived. The rug was unrolled at the store and inside there were a large poisonous snake [its type is not identified], and a few freshly hatched baby snakes. The woman had been bitten by this snake. As the story concludes, Weston’s is faced with a whopping law suit, filed by the family of the deceased, and subsequently a lively discussion ensues about how the teller and listener of the story are never going to shop at Weston’s again.

The legend was flourishing at about the same time in the Washington, D.C., area. A student of folklorist George Carey, for example, claimed in 1969:

This happened to my girlfriend’s sister-in-law. One day she was shopping at Klein’s Department Store in Greenbelt [Maryland]. She saw some sweaters that were on sale and tried some on. She felt this prick on her arm but thought it was just the tag. Anyway, she continued shopping. Later in the day her arm started itching. It swelled up and got real red. By evening she felt faint. Her husband took her to the hospital where she was listed in serious or critical condition. They completely retraced her steps that day to try and find out what happened to her. Come to find out it was from that prick

from the sweaters. The sweaters had been imported from Japan. Somehow a snake got into them and started a nest. The eggs had hatched and there were little tiny snakes in some of the sweaters.

A Buffalo student from the borough of Queens, New York City, reported a variant set in her hometown:

Over the summer, during the end of June, my girl friend came over to the house and told me of a woman who had died in the department store near her house.

The woman had been looking at Persian rugs when all of a sudden she got very red in the face and fainted. When the ambulance came, she was dead. They

found a small sting on her finger. Then they found a bug, either a fly or spider, embedded in the rug. Apparently while the woman had been feeling the texture of the rug with her hands, gliding it back and forth, the bug bit her. It was poisonous and so she died. The department store was Korvette's, further out on the Island. This had an effect on the people I know; my one aunt at the time had ordered a carpet but she cancelled the order. And in my mind alone, when I went shopping with my parents for carpeting, I wouldn't let them feel the texture, thinking of the woman who had died.¹

Now answer the following questions:

1. How did the legend's facts change between the first and third versions?

2. a. In your opinion which parts of the legends seem to be fact?

¹ W.W. Norton and Co. for the story "The Snake in the Blanket" from *The Vanishing Hitchhiker* by J.H. Brunvand. Reprinted by permission of W.W. Norton and Co.

b. Which parts seem fictional?

3. How would you react if you heard this story on the news or read it in the paper, as opposed to hearing it from a friend?

4. What kinds of discussions do you think arise from stories like “The Snake in the Blanket”?

5. What role do you feel the media have played in the retelling of the legend?



6. On an audiotape retell the story “The Snake and the Blanket” as though it were a news item. Make any changes you wish to suit your neighbourhood and your audience. Remember the storytelling techniques you learned in Module 2 and pay attention to the techniques that newscasters use on television or radio. Play your tape for a friend or family member. What response do you get?

Compare your responses with those in the Appendix, Section 1: Activity 2.

JOURNAL

In your Journal describe your reaction to a supposedly true story you read about or were told that you didn’t believe. Why didn’t you believe it?

Activity 3: Reading for a Purpose



Why do people read? For enjoyment? To learn? To keep up to date in their professions? Because their teachers make them?

Of course there are many reasons for reading, so it can be interesting to look at the different purposes that people have in mind when they pick up a book, a magazine, or a newspaper. If you remember, in Module 1 you looked at the different reasons a person might have for reading a cookbook: for pure enjoyment or to track down a recipe for a specific dish.



Respond to the following questions to discover your own purposes for reading. Then ask someone who is not currently attending an educational institution to answer the same questions and compare your responses. You may tape your responses or write them in the space provided.

1. What is the title of the last item you read that was more than five pages in length?

2. Why did you choose to read that particular material?

3. What type of nonfictional reading do you find most difficult?

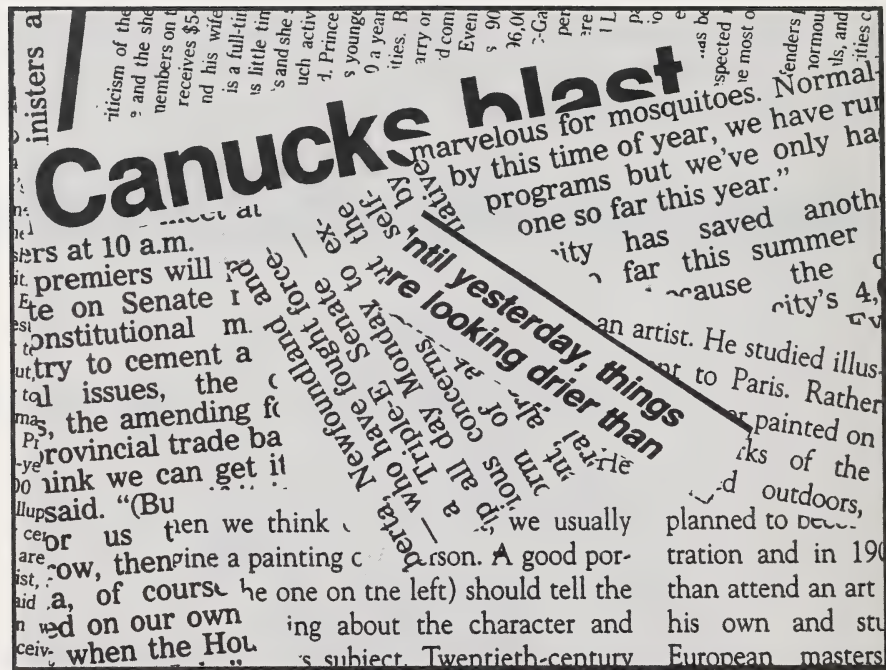
4. What type of nonfictional reading do you find most enjoyable?

Compare your responses with those in the Appendix, Section 1: Activity 3.

As Richard Davies mentioned and as is made obvious by the word itself, nonfiction is writing that is not fiction, but rather based on fact. In this module you'll be gathering most of your print information from articles and essays found in both magazines and books.

Articles

Up until this point you've mainly been concerned with fiction so you've had to familiarize yourself with one of its main forms: the short story. Now that you're looking at nonfiction you'll get to know what an article is. Right now you may not be so sure what distinguishes an article from other pieces of writing.



Article: a short, nonfictional piece of writing usually found in a newspaper or magazine

An **article** is a short piece of nonfiction that is usually found in a newspaper or magazine. In an article, the facts are presented without giving the writer's individual opinion. It may give you instructions about how to do something, or it may simply entertain you.

The following article about fitness presents facts in an objective way; that is, the writer's opinions are not directly included in the article. Read the article and answer the questions that follow it.

Good For You body and soul

a Fitness Plan for the '90s

If you're so bored with your exercise routine that you're ready to hang up your aerobic shoes for good, it's time to put some fun back into fitness. Cross-training, considered the exercise of the '90s, lets you do just that. By mixing and matching two or more fitness activities, such as squash, aerobic classes, swimming, rowing or cycling, you not only combat boredom but also get a well-rounded workout and exercise muscles you may have been neglecting.

Lindsay Knight, director of fitness, health and recreation for the Metro Central YMCA in Toronto, says that doing only one type of activity can cause overuse of one set of muscles and underuse of others. This leads to sports injuries, including shin splints and tendinitis. "You're much better off doing complementary exercises," says Knight, "so that one day you use your thigh muscles, the next day your hamstrings, and so on."

Before deciding on a cross-training

program, take a minute to consider your fitness goals. If you want to lose weight, alternate two or more aerobic activities (cycling, jogging, power walking, rowing). However, Knight cautions against combining two high-impact activities. "If you're running, good complementary activities are swimming and rowing," she says.

If you want to improve your performance in a competitive sport, concentrate on that sport, but mix in an aerobic activity to build stamina and a strength-building activity (free weights or machine weights) to develop strength and minimize the risk of injury.

If your goal is to build strength, alternate weightlifting with aerobic workouts, making sure that you don't work the same muscles two days in a row.

Beginners should start a cross-training program slowly, gradually building to between three and five 30- to 60-minute workouts a week.¹

-
-
5. What do you feel is the author's purpose for writing the article?

6. In which paragraph is the main idea located?

¹ Telemedia Pro Com Inc. for the article "Good for You" by Carol Sevitt from *Homemaker's Magazine*, March, 1990. Reprinted with the permission of Carol Sevitt.

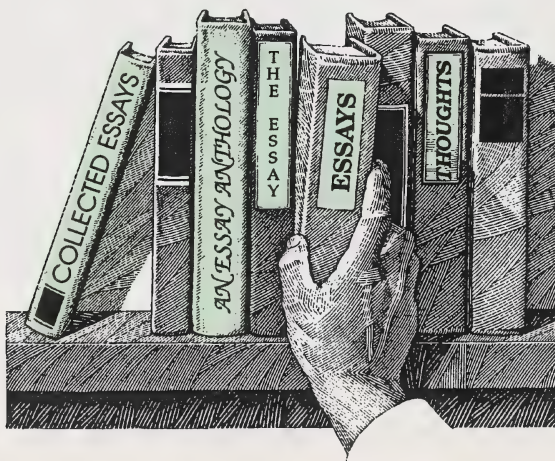
7. Select the sentence in that paragraph that best summarizes the entire article and write it here:

8. Many magazines carry articles about health or fitness. Can you name one that carries articles similar to the one you've just read? If so, identify it.

Compare your responses with those in the Appendix, Section 1: Activity 3.

Essays

Are you absolutely clear about what an essay is? Module 3 should have given you a good idea, but you may still be uncertain.



Essay: an organized composition that develops a thesis or position, on a given subject – often in a personal way

An **essay** is a piece of nonfictional writing in which an author presents a viewpoint on a subject, often in a personal way. Usually an essay is a formal piece of writing that introduces and analyses a subject. The writer's purpose is to explain an opinion; then to present you, the reader, with supporting evidence and a convincing argument so that you will see this opinion as valid.

Read the following essay from *Time* magazine. You may find it a bit heavy so read slowly and feel free to use a dictionary. After you've read the article, answer the questions.

Are Men Really So Bad?

Most Americans know, more than they would like perhaps, about the nature, the publishing history and the unspeakable horrors of Bret Easton Ellis' new novel, *American Psycho*. However broadly it seeks to indict, in indelible, blood-red ink, the excesses and depravities of the degenerate '80s, the book has certainly raised a threshold of taste, or psychic pain, much higher than most readers would like (much as the smash movie *The Silence of the Lambs* exposes even toddlers to a level of psychological violence that would have been unthinkable—or at least less powerful—some years ago). A protagonist who eats, tortures and dismembers victims is clearly assaulting all that we hold sacred. And it is painfully easy to see the damage such a book can do to the way in which men see, and therefore treat, women.

But what of the way the book treats men, and affects our notion of them? Insofar as Ellis has deliberately created a monstrous deformity, it is nonetheless striking that the monster is male, and preys mostly on women; and insofar as he intends a closer identification with his creation, the author himself is implicated in the guilt. In either case, the culprit is a male, and the novel is unlikely to endear the unfairer sex to a nation that is already all too conscious of the harm men can do.

Ellis' plot line is, of course, true to criminal statistics, and to our intuitive sense that terrible physical violence is all too often perpetrated by men on women. But it is very much to be hoped that the outrage would be no less if Ellis' monster had been a woman, or more of its victims men (the offense, in other words, lies not in the object of the sentences but in the sentence themselves).

Consider, for example, another just published novel, by another highly touted

young writer, which, if it gets less exposure than Ellis', will probably win more praise: *Two Girls, Fat and Thin*, by Mary Gaitskill. And consider for a moment how the novel looks at men. The first of the eponymous girls is repeatedly—and graphically—abused sexually by her father (who, when not molesting her, pushes her down the stairs and calls her “an argument for abortion”); the other girl is abused, also graphically, at the age of five by a male friend of her father's. The boys at the local high school are “murderously aggressive” and have “monstrous voices”; the nicest of them is blessed with “a morbidly cruel personality” and “seemed happiest when torturing small animals by himself.”

The thin girl's first lover is a boy with “cruel lips” who plays a rapist in the school play and more or less carries that role over to real life; her most attractive lover is “an abusive mental case” whose eyes “glitter with the adrenal malice of a sex criminal.” Everywhere one looks there are repulsive men, “fat creatures mostly, baked pink and bearded, their self-satisfaction and arrogance expressed in their wide, saggy-bottomed hips.” Meanwhile, in the background, we see a constant procession of “abusive lovers,” porn collectors and groping, “gloating” lechers. The only faintly appealing male in 304 pages—his name is Knight—ran away from home “to escape an alcoholic father” and gently betrays his fiancé. Small wonder, then, that at novel's end, one girl concludes that most men are “really awful” and the other rails against “the chemical and hormonal forces that goad that sex to kill, rape and commit crimes of horrific sadism.” The men in Gaitskill's first book are, if anything, even worse.

All this is fair enough, perhaps, and true to the way life may seem to many

contemporary young women. It could be said that women do not fare much better in Gaitskill's world, and that this view of men reflects in part the distorted vision of two neurotic girls (though if so, Gaitskill suggests, that is because of the ill treatment they have suffered at the hands of men). It could even be argued that this is how women apprehend a world largely fashioned by the likes of Bret Easton Ellis. Yet to say this is to draw dangerously close to the case for *American Psycho*: by revealing disgusting attitudes, it reveals its disgust for such attitudes. And just imagine, for a moment, that the pronouns were reversed, and that every woman in a long and serious novel was treated as oppressive: Would there not be an uproar? And is Gaitskill's form of emotional violence really much better than the more viscerally appalling kind?

None of this, of course, is to deny or defend the abuse of women in much male fiction; nor is it to make the perverse point that a man mistreating women is simply giving a bad name to men. It is, rather, to suggest that sometimes, for whatever reasons, the violence flows in the other direction too, and in ways no less insidious for being less conspicuous. Meryl Streep and others have rightly complained that all the best roles in movies go to men; but a medium that takes Schwarzenegger and Stallone as its heroes is not being so kind

to men either. The two hottest box-office movies not so long ago—*The Silence of the Lambs* and *Sleeping with the Enemy*—both portrayed men as psychopaths and bullies taking out their sicknesses on plucky, intelligent women; such critical favorites as *GoodFellas* and the *Godfather* trilogy merely replace monsters with mobsters. If Hollywood still too often treats women as bimbos and hookers, it is apt to see men as homicidal maniacs; the sad truth of it may be that all of us—in pop culture's imagination—are diminished as often as uplifted.

Again, this is not to exonerate Ellis; it is only to say that the interaction of the sexes, like everything else, can only be demeaned if it is caricatured as a contest of black against white. And in our justifiable sensitivity to certain kinds of violence, we may blind ourselves to others. As it is, students are being taught in school that “patriarchal” is the worst kind of insult, and misogynists [women haters] must be sought out everywhere. But what is the term for misogyny in reverse? It sometimes seems that we would rectify a long history of violence against women by simply engaging in violence against everyone: equal-opportunity abuse. And that we would seek to replace one kind of double standard with another. Might it not be better to try to raise our vision of both parties?¹



Answer the following questions in the space provided or record them on audiotape.

9. What is the author's purpose for writing this article?



¹ *The Time Inc. Magazine Company* for the article “Are Men Really So Bad?” by Pico Iyer, April 22, 1991. Reprinted with the permission of *The Time Inc. Magazine Company*.

10. In this essay you can find the main idea by reading the first and the last paragraph of the essay. What is the main idea of the essay?

11. How does an essay differ from an article? Use the essay “Are Men Really So Bad?” as an example.

12. a. In what kinds of magazines are you more likely to find essays?

- b. Can you think of any specific examples of these types of magazines?

Types and Purposes of Nonfiction

There are many different types of nonfiction written for a wide variety of purposes. All of the Canadians listed in Question 13 have written nonfictional material about information they have gathered throughout their careers. They also enjoy reading nonfiction.

13. Through discussion with people you know who may have careers similar to those of the people presented here, decide what purpose each one might have for writing and/or reading nonfictional material. Complete the statements for each person.

I write nonfiction because _____



Robert Langdon
– Lawyer

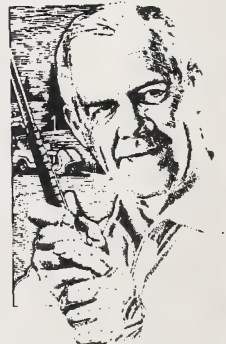


Leola Kapchinsky
– Homemaker

I enjoy writing nonfiction because _____

I write nonfictional material because _____

I read nonfiction because _____



Irving Alperson
– Retired



**Madeleine Wilson –
Student Teacher**

I write nonfiction because _____

I read it because _____

I enjoy nonfiction because _____



**Marcel Gingras –
Construction Worker**

Compare your responses with those in the Appendix, Section 1: Activity 3.

JOURNAL

In your Journal use the following questions to write about the role that nonfiction plays in your life..

Are you a reader of nonfiction? What type of nonfictional reading do you most enjoy? Have you ever written nonfictional material? Have you ever thought of some of your Journal entries as nonfiction? What expertise or opinions do you have that you could share in a nonfictional essay or article?

Follow-up Activities

If you found the activities difficult, you should complete the Extra Help. If you understand the concepts clearly, you should complete the Enrichment.

Extra Help

Nonfiction is written for a great many reasons – to explain, to entertain, to persuade, to inform. It comes in all shapes and sizes, from technical articles to whimsical childhood recollections. Many people – avid readers of biographies, for instance – regard nonfiction as their favourite kind of reading. Sometimes, as in the case of urban legends, nonfiction and fiction overlap. Some famous authors have actually made careers of writing books that combine fiction and nonfiction. The writer Irving Stone, for example, wrote biographies, but he structured them like novels, full of fictional dialogue and dramatized situations.

In reading nonfiction it's important to be able to recognize the main idea. Students reading essays or other sorts of nonfictional writing sometimes have trouble identifying it. Just what is a main idea?



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In an article or essay the main idea is the most important idea. It tells you what the work is all about. It's usually easier to find the main idea if you can first identify the topic sentence. Read the following article and ask yourself: What is this article about? The answer to the question will give you the topic. Then ask yourself this question: What is the most important thing the author says about the topic? This answer should give you the main idea. To be sure you have the main idea, ask yourself this last question: Do all of the other ideas in the article support this idea? If you answer yes, then you can be certain that it is the main idea. Now read the following article and answer the four questions that come after it.

Talk it up

When your inner voice starts picking on you and sending you self-sabotaging messages such as “I can’t do anything right” or “I’m such a failure,” it’s time to consider the effect of “negative self-talk.” Uncountered, it can spell trouble.

According to Garry Martin, a psychology professor at the University of Manitoba and co-author of *Psychology, Adjustment, and Everyday Living* (Prentice-Hall, 1989), negative self-talk stems from what you learned as a child. If your parents and playmates ridiculed your looks and behavior, your self-talk can be highly critical and debilitating to your self-esteem. Martin says that changing your inner dialogue from negative to positive can help you solve intimidating problems, cope with difficult situations and boost your self-esteem.

If you’re not sure whether you’re a victim of negative self-talk, take this test. Carry a diary with you for four days and write down every negative statement or criticism you make about yourself. Then on days five, six and seven, jot down the

positive things you feel about yourself. At the same time, keep track of when other people compliment you. If by day eight, you’re feeling better about yourself, that’s a tip-off that you’re probably letting negative self-talk drag you down.

So, how do you fight back? Like the song says, “You gotta accentuate the positive.” You’ll find that positive self-talk has a way of becoming a self-fulfilling prophecy – the more you practise it, the more natural these thoughts will become.

You can use positive self-talk to help you cope with specific problems such as anxiety, weight control or stress. For example, if you’re nervous about succeeding at a big project at work, and you’re undermining yourself with thoughts like “What if I screw up? I’m such a goof. This is going to be awful,” effective coping self-talk might be: “I won’t think about failing. I’ll concentrate on what I can do to be successful. One step at a time. I know I can handle this, one step at a time.”¹

1. What is the article about? That is, what is its topic?

2. Do the details given support the topic?

¹ Telemedia Pro Com Inc. for the article “Talk it up” by Nancy Sardin from *Homemaker’s Magazine*, March, 1990. Reprinted with the permission of Nancy Sardin.

3. What are the most important things the author says about the topic?

4. What is the main idea of the article?

Compare your responses with those in the Appendix, Section 1: Extra Help.

Enrichment



1. Check out the magazine section at your reading centre or library. Write down the titles and topics of any magazines you haven't seen before.
2. Look for an interesting nonfictional article in a magazine – perhaps one you found in the library. Read the article aloud to a friend. What issues and discussions became evident after you read the article or essay aloud? Summarize your ideas and write them in the space provided or tape them.





3. If you can get hold of it, watch the videotape *In Other Words: Active Listening* (ACCESS: VC254909). This short video will help you become an active listener. It emphasizes the importance of recording the information you hear. Watch it and then answer the following questions:

a. What is the main idea of the video?

b. What three active listening skills does the video stress?

Compare your responses with those in the Appendix, Section 1: Enrichment.

Conclusion

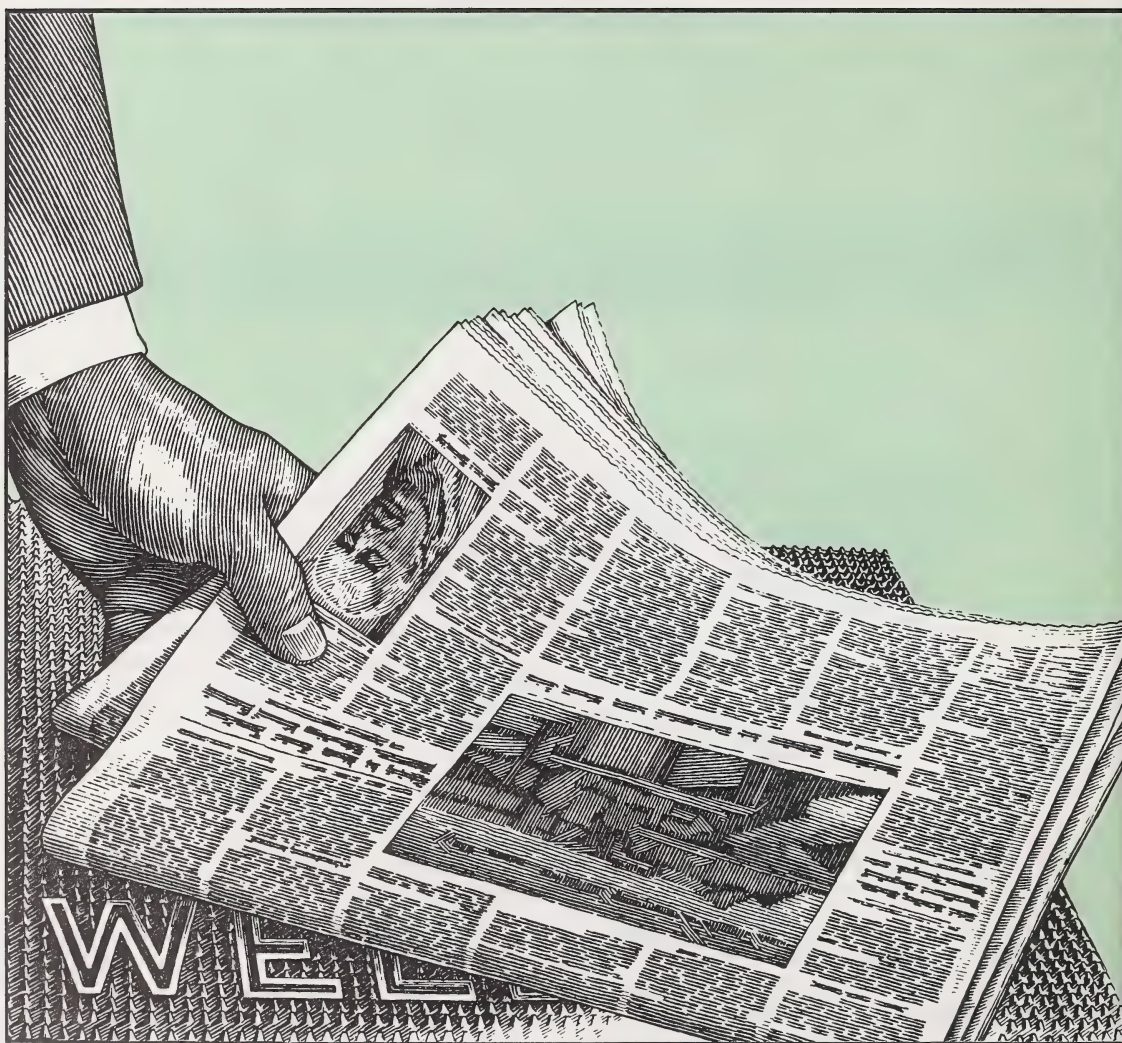
What did you discover in Section 1 about the differences between fiction and nonfiction? Did you learn anything new that you had little or no knowledge of before? Do you feel that your listening skills have become sharper than they were before? As you go on to complete this module, you'll be exploring all kinds of nonfiction. Aside from reading it for enjoyment, you'll gain information, learn about the world and about life, and maybe even acquire new skills. For these reasons, exploring different kinds of print communication is an excellent recreational activity for many young people. Take the time to interest a friend in some fascinating nonfictional material you've discovered!

ASSIGNMENT

In your Assignment Booklet complete the assignment(s) for this section.

SECTION

2



NEWS STORIES

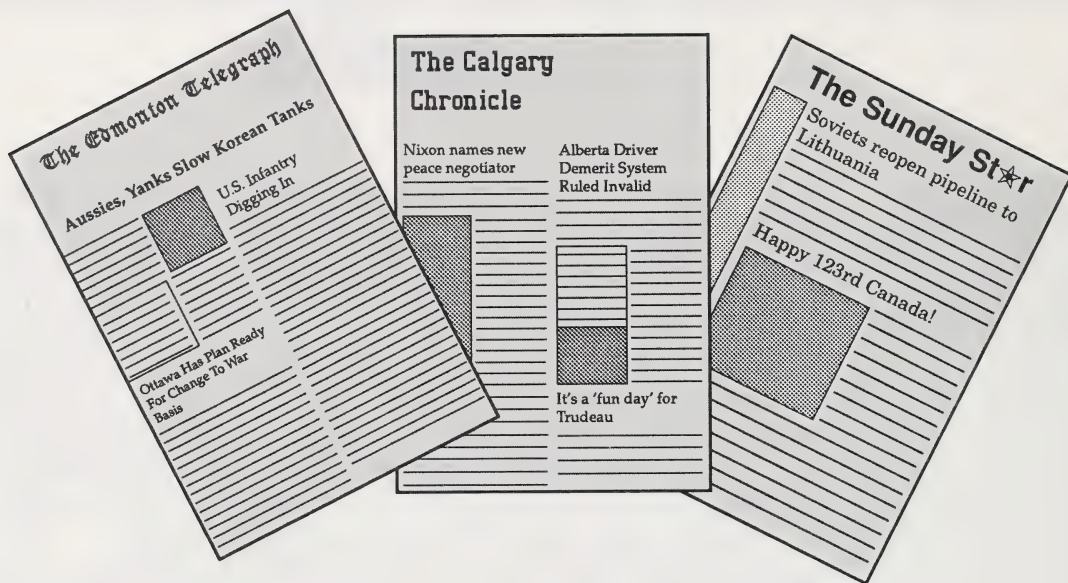


Imagine being an inventor and having to create a new product every day! Sounds impossible, doesn't it? Yet newspapers have to publish the news every day – a task that's almost as daunting. Getting the news out is an obligation that news organizations have undertaken to keep you informed and up-to-date on current events.

The newspaper is one of the oldest forms of print communication; it has been popular for centuries. Now many Canadians enjoy reading newsmagazines as well. These magazines, usually published weekly, provide more information about the issues presented in the newspapers. News stories seek to disclose truth and reality to you, the reader.

In this section you'll have the opportunity to develop news-reading skills. You'll also explore how to distinguish fact from opinion and how to prepare a news story. While working through this section you'll find it handy to keep current newspapers and several newsmagazines close at hand.

Activity 1: News Stories and Learning



Newspapers are constantly adapting in order to give you more insight into the events surrounding you. Newsmagazines, usually published weekly, try to capture your interest by writing in more detail about news events that have an impact on your life.

As you've probably already discovered, many people around you read newspapers and newsmagazines on a regular basis. Take the time to read and enjoy the day's newspaper or a current issue of your favourite weekly newsmagazine. You may want to have a friend read them with you. When you're finished reading, discuss and respond to the following questions together. You'll discover some interesting facts about yourself as a news reader.

1. What sections did you turn to first?

2. a. What sections did you bypass?

b. Why did you decide not to read these sections?

3. What article(s) told you something you didn't already know?

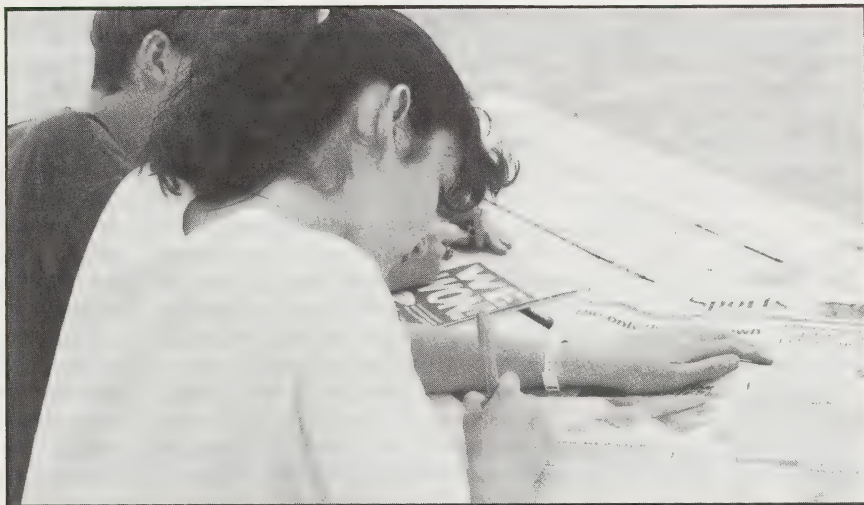
4. Which article(s) do you think most people would read first? Give reasons.

5. How long did it take you to read the newspaper or magazine? How long did it take your friend?

Compare your responses with those in the Appendix, Section 2: Activity 1.

Activity 2: Reading News Stories

In the previous section you discovered that there are many skills involved in reading and understanding news stories and other forms of print communication. Actively learning while you read is a strategy you'll need to develop.



Here's a list of steps to keep in mind when reading an article or news story:

Step 1: Preview the entire article. Underline or highlight the title, subtitles, and any other captions that are in large or bold writing.

Step 2: Look at any visuals included in the article. Read any captions. Predict what the article will be about.

Step 3: **Skim** the first and the last paragraph of the article. Locate the main idea; it's usually found in the introduction or the conclusion. Underline or highlight the main idea and any other words or phrases that stand out.

Step 4: Take a moment to reflect on what information you have about the article. If you're unsure of the specific details – the *who*, *where*, *what*, *why*, *when* information of the article – scan the entire article to find it.

Step 5: If you have specific questions about the article, jot them down now. If not, go ahead and read it thoroughly. As you read, highlight or underline key information.

Step 6: Once you've read the entire article once, take a few minutes to reread it. This time read only the underlined or highlighted information. Does the article make sense? This information should provide you with a summary of the important points.

Step 7: Write down any reflections or observations you want to remember.

Now try these ideas using the news story by A. Stephen Pimenoff which follows, or one you've selected from a current newspaper or newsmagazine.

***Skim:** quickly read only the most important parts of a passage looking for key words, topic sentences, and headings in order to get the general idea*

The End of Meaning

A number of writers, broadcasters, and journalists have recently been expressing concern over the widespread and growing problem of illiteracy in our society. CBS's *60 Minutes* has aired a report on the complete functional illiteracy of some college graduates who went through university on sports scholarships. Scarcely a week passes without an article appearing in a magazine or newspaper, often with a sensational headline, giving a similar story. (On June 16, 1980, the *Montreal Gazette* carried a story headed "At 19, he can barely read or write.") A recent government-sponsored report in Canada estimated that five million Canadians are functionally illiterate.

Even among the literate it is clear that the ability of the average person to express himself clearly, simply and precisely, in writing and in speech, has declined in recent years. A glance at the letters page or the "Dear Abby" column in any newspaper should be enough to convince anyone that the average person's writing ability is quite inadequate, even for such a relatively undemanding task as the composition of a letter. The same is true of speaking ability, as one meets more and more people who are even unable to construct a coherent, grammatically correct sentence, seeking instead the comforting support of such meaningless conjunctions as "you know," "sort of," "I mean," "like," and the repetition of a small number of appallingly overworked all-purpose words such as "uptight," "hassle," "upbeat," and the like.

Whereas not long ago the average North American was estimated to have a working vocabulary of only a few thousand words, today he appears to get by with only a few hundred, including those few just mentioned that recur with the maddening monotony of a scratch on a record. (T.W. Lawson, head of the English department of Trinity College School, in Port Hope, Ontario, tells of a typical Grade 11 student

who did not know the meaning of *conciliate*, *deter*, *enthral*, *exhaustive*, *haphazard*, *hilarious*, or *naive*.) The English language is one of the richest and most powerful in the world, and has been developing in scope, colour, and precision since the time of Chaucer. Yet today we see less of it than a mariner sees of an iceberg.

What are the reasons for this drop in our standard of literacy? To say that people do not write as much as they used to is to beg the question, why don't they write as much? The same question may be asked about reading.

The fact that ours is what Hugh MacLennan calls "the age of distraction" no doubt has something to do with it. Since the end of the war we have had to live with a growing number of diverse and insistent media distractions, all of which have helped rob us of our concentration and fill our minds with trivia. TV brings its message of uniformity into nearly every living room in the land; the radio blares its concentrated bursts of sound into the home, the car, the garden, the beach, the street, and 1000 other places; piped-in music invades the restaurant, the hotel lobby, and even the dentist's waiting room; often vulgar advertising messages intrude into our line of vision from billboards and the sides of buses, subway walls, and even cereal boxes; and every day a gargantuan pile of printed matter is delivered in the mail, left on the doorstep, or just allowed to fall out of a swollen newspaper onto our laps. Everyone clamours for our attention, be it only a glance at a full-page colour advertisement costing thousands of dollars or an even more cursory look at a 20-second burst of concentrated sales talk in prime time costing much more.

Nor is this all. Even the ubiquitous telephone has played its part; more than anything else it may be held responsible for the loss of the art of letter writing. The advent of computer-corrected multiple-

choice exams in schools and universities has meant that it is now possible for many people to go through life without knowing how to write in anything but block capitals, assuming they know how to write at all, which it would appear many do not. Today, it is simply no longer considered to be fundamental to develop the ability to express oneself in writing.

The fact that writing is a discipline and, as such, is not easy to learn has only compounded the problem, for the direction of modern society is to escape the tedious and time consuming. This is the age of the labour-saving device and the electronic gadget. We have instant coffee, fast food, and everything else “while you wait”; books tell us how to do things “without really trying”; we have cameras that give us instant pictures, photocopying machines that give us instant copies, and TV that gives us the news “as it happens.” Why should we spend time learning how to write?

Indeed, of all the distractions of our age, none has had so great an impact on the standard of literacy as television. No other single invention so rules the average North American’s hour of leisure as does TV, and no other invention makes such a mockery of that most versatile, awesome, and mysterious gift with which we have been endowed; the mind. Concentration, creativity, subtlety of thought, and development of imagination – all are sacrificed before the electronic altar in the living room. And the viewing of television is a seductive pastime because no active participation, either mental or physical, is required on the part of the viewer; he is the passive recipient of one-way communication, and it is inevitable that after a while his mind, growing sluggish, will lose the quickness and resilience that comes from communication that is an *exchange*. The viewer is often not even a sounding board, but a human black hole, into whom communication disappears without a trace.

The validity of this claim may be tested by asking the average viewer how many

TV programs that he saw more than a few days before he can remember. In most cases it would be surprising if there were any. The reason for this may be that the medium gives the viewer no time to reflect on what he sees, assuming it’s *worth* reflecting on. Everything, even the viewer’s emotions, is orchestrated in the studio (think of canned laughter). Small wonder that in his book *1984*, George Orwell placed a two-way TV screen in every room.

Conversation is an art that benefits the mind in a unique way. No other activity is so useful in developing powers of verbal self-expression under conditions that demand mental reflex and agility. In its most developed form conversation is intellectual combat, the art of verbal self-defence. It is mental exercise without equal, and as such plays a key role in the development of the literate functions.

Reading is equally as important, but it too is much less common a pastime than it used to be. With it are being lost such positive side effects as the exercise of the memory and the development of the powers of concentration and imagination. It may not be too farfetched to link the increase in television viewing to the increase in the use of drugs; one of the reasons drugs are commonly used is that they give release to the imagination, an effect that watching TV does not have.

That TV does not require the viewer to exercise his imagination is perhaps the worst indictment that can be brought against the medium, for our imagination is not only unique to the human race, but is possibly the greatest gift with which we have been provided. It is from imagination that have come all the world’s great literature, music, architecture, and works of art; it is imagination that has set us free from the bonds of the material world and allowed us a glimpse of the transcendent. It was this feeling that Father Alphonse Déquière expressed when, shortly before he was tortured and executed by the Nazis in 1944, he wrote: “When the prison door closes, my mind flies out through...the

window to freedom.”

But reading is not easy, if by reading we mean more than just deciphering printed symbols. It is a habit that requires a long period of cultivation before its benefits are reaped. These benefits include a range of experience of other cultures and peoples, understanding of human nature, independence of thought and strength of conviction, not to mention an awareness of the beauties of the English language, with all its great literature and poetry. Those who do not read eventually become such that they cannot read because they do not know how. They have lost the ability to concentrate and use their imagination in order to derive more than just immediate benefit from the factual information conveyed by the words.

Children who see their parents read grow up accepting it as a natural activity and form the lifelong habit of reading. But how many parents read and have discussions of any complexity or duration with their children about what they have read? And today, as the number of illiterate, or semiliterate, school-leavers indicates, it seems to be equally as hopeless to expect children to develop reading habits at school. Whereas at one time literacy skills formed an integral part of education, today they are no longer stressed; indeed, it has been noted that standards of literacy among teachers themselves have been declining.

The young generation is frequently referred to as “the television generation,” and one young math teacher tells of the way in which the full significance of this epithet struck him. One day, while explaining something to a class from the board, he became aware that, though they seemed attentive, most of them were wearing facial expressions of almost hypnotic blankness and detachment. He suddenly realized how easily their minds were able to slip into a state of passive reception, which after a time became a sort of mental inertia, rendering them unwilling (and eventually unable) to undertake any sort of mental or physical

activity. He describes how even lifting a pen became to them a task of almost agonizing proportions. He says he felt they appreciated his histrionics and mathematical ability, and were prepared to watch him and be entertained, but that it was impossible to elicit any sort of response from them. They had become less and less able to *do* things, and more and more used to *watching* things being done. Considering that the average schoolchild watches from two to five hours of TV a day, this is hardly surprising.

That there is a reaction against the direction in which all this is leading us may offer some small hope to those who might otherwise despair. As well as catching the interest of a number of observers in the media, the phenomenon of creeping literacy has recently become a cause of concern among educators. More and more, they are calling for corrective measures to be taken to try to reverse the decline of literacy in our society.

In this regard, it would be helpful if teachers, writers, broadcasters, journalists, and anyone else whose spoken and written words reach the larger audience were more concerned in a practical way with seeing that the precision of the English language is preserved and appreciated by those who use it. Some already are, but for the most part they tend to submit too readily to the mediocrity of common usage. There is too much at stake; we cannot afford to go on having the unique qualities of our minds suffer any more abuse.

It is also disappointing and ironic that the inability of the average person to communicate comes at a time of widespread interest in the theoretical study of communications. Communications “experts” may reply that there is more to communication than writing and speaking, and there is even a small band of thinkers (communicators?), whose oriflamme was hoisted by Marshall McLuhan in the 1960s, who hold that the printed word is dead and that we are entering the age of “total communication” and the supremacy of the visual image. In spite of their

theories, written and spoken forms of communication still are, and seem certain to remain, the most fundamental forms there are. They certainly are the most common forms of communication in everyday use, and are basic to the very nature of human political, business,

educational, and social relations. Even the “total communicators,” as Bernard Levin, formerly of *The Times* of London, has waggishly pointed out, chose to announce their theories that the printed word was finished in a succession of books.¹

Compare your responses with those in the Appendix, Section 2: Activity 2.



Illiteracy can be combatted if children are brought up with a love of good books.

JOURNAL

In your Journal describe any other reading strategies you've been introduced to that work for you. Which works best? Why?

¹ Addison-Wesley for the article “The End of Meaning” by A. Stephen Pimenoff from *Media, Images and Issues*. Reprinted with the permission of Addison-Wesley.

Activity 3: Fact or Opinion?



Have you ever read something in a news story that puzzled you or that you didn't quite believe? As you discovered in Section 1, fiction and nonfiction often overlap. However, that should not be the case with news stories! News stories are supposed to be based on actual events; the facts, however, may be clouded by the way the writer has perceived or reported them. Writers must have a sharp sense of what is actually fact and what is opinion. You must be able to tell the difference too, so that you are able to formulate mature opinions about the issues that you read about.

Now you're about to meet Lilliana Sorensen. Ms. Sorensen is a newspaper reporter so it's her job to get the facts out to the public quickly and accurately and in a readable, appealing style.

You'll be listening to part of an interview with Ms. Sorensen in which she explains the importance of distinguishing between fact and opinion in newswriting. As in Section 1, remember to be an active listener.



Listen to the tape now. A transcript has been included in the Appendix for hearing-impaired students.

When you've listened to the interview, answer the following questions:

1. In your own words explain what each of the following terms mean:

a. **statement of opinion**

b. **statement of fact**

2. In what parts of a newspaper would you probably find statements of opinion?

3. In what parts of a newspaper should you find only statements of fact?

4. Reflect on the knowledge you gained in Section 1: Activity 3 about reading articles. Think about what Ms. Sorensen has said about distinguishing fact from opinion and then read the article that follows. Underline or highlight all the statements of fact.

==== Nearly four in 10 can't write simple letter =====

Statistics Canada literacy study finds only 47% of adults make the grade in writing

More than a third of Canadians lack the writing skills to draft a letter requesting appliance repairs, a major literacy survey shows.

The writing skills survey – the final part of a major \$2-million Statistics Canada study on literacy – found that 38 per cent of Canadians aged 16 to 69 (or about 6.8 million people) were unable to write a letter to a company regarding repairs to an appliance still under warranty.

It also shows that one in eight adults (or 1.9 million) could not write a simple note instructing a household member to turn on an oven to a specific temperature at a certain time.

The study, conducted in October 1989 for the National Literacy Secretariat, tested 9,500 Canadians on their reading, writing and numerary skills.

"The writing skills portion was consistent with the findings of the other two parts," said Dick Nolan, director-general of the secretariat, a federal coordinating agency set up in 1988.

"But it was more difficult to come up with tasks for the writing skills that would provide consistent findings from coast to coast."

Nolan said the survey recognizes that while writing may not be an everyday activity for many Canadians, the tasks chosen do reflect typical situations in which writing skills are necessary.

Only information content was considered in the scoring, Nolan said, rather than spelling, grammar or style.

The sixty-two per cent who were able to write the letter to the manufacturer includes 15 per cent who omitted some of the information asked for in the task.

Only 47 per cent included all the information requested. The testers concluded that the letters written by the other 15 per cent contained enough information so that the appliance would probably be repaired and returned.

Peter Larson, a human resources specialist with the Conference Board of Canada, said the survey underlines "a very large problem in the workplace."

Office workers eyeing promotions need writing skills to get ahead, he said.

"Probably two out of three workers – mechanics and hairdressers, for example – don't use writing very much on the job.

"But writing skills are essential in organizing and presenting an idea, particularly for middle-level managers in offices."

Noted Larson: "It shows why effective writing courses are so popular out there."

The writing skills portion of the survey was released last month. The reading skills section, made public last summer, showed that 38 per cent of Canadians have some difficulty understanding everyday reading material.¹

¹ *Ottawa Citizen* for the article "Nearly four in 10 can't write simple letter," by Bruce Ward, from *The Edmonton Journal*, January 4, 1991. Reprinted with the permission of *Ottawa Citizen*.



5. Next, read the following column written by R. Glenn Martin. Underline or highlight the sentences or phrases that you feel illustrate Mr. Martin's opinion or bias. Remember, a column like this is designed to allow the expression of personal opinions on topical issues.

=== Don't blame the educator – look to the theory ===

The '80s have so far been a school-bashing decade. I sit here with copies of *A Nation at Risk* and *A Place Called School*, two major reports on the serious problems of education in the United States. Close at hand is Stephen Hume's hard-hitting editorial of Dec. 17 citing the endless stream of gloomy news stories about the state of education and blaming "smug educators."

Beside it I have Susan Walton's report in *Education Week* detailing further the cheerless eight-nation tests sponsored by the *Dallas Times-Herald*. Next to this report sits a cassette of Barbara Bush, wife of the vice-president, describing on CBS the scope of the literacy problem, along with first-hand testimony from basketball star Kevin Ross, who dropped out of university to learn how to read at Marva Collins' Chicago academy of basics and classics.

Across the room are stacks of other critical reports and tapes, growing at a startling rate.

In another corner of the room are the defences by educators – most recently *The Journal* letter from vociferous Dr. Bill Baergen, Stettler's deputy school superintendent, arguing that the schools do a better job, at least, than the press. More sedate, but also supportive of school competence, are October, 1983 reports from the often-maligned Student Evaluation Branch of Alberta Education, showing 88 per cent of students scored at an "acceptable" level on Grade 9 social studies, four-fifths of Grade 6 students achieved at "80 per cent level" on "basic facts" in math, and on Grade 3 Science Achievement Test, "the provincial average is 78 per cent for knowledge and application of scientific process skills and subject matter."

What is a sane person to make of all this endless controversy about the quality of education? The attacks, mostly from outstanding laymen, seem to me, in the main, more credible than the educators' defences, and less subject to conflict of interest.

For a quarter century, I've known a wide cross-section of the people who do the work of the schools and who run them. They seem to me as dedicated, serious and honest as the people I worked with, earlier in my life, in an engineering firm, three hospitals, a large public library, a world-famous publishing enterprise, and a large manufacturing industry. I find school people no smugger than journalists or professors.

I don't think it's educators, at school level, who are at fault, except to the extent that all professions tend to wear down the common sense of those who work in them.

I've said before in this column what I think is really wrong with schools. It's not educators, it's theories. Most grievously it's theories of reading which lead to the practice of detaching the written language from the spoken.

Middle-aged fogies like me read as easily as we listen, because what we read translates itself into lightning-fast "mental" sound. People who were taught to guess words from context and other clues do not have the inner flow of communicative sound that makes print equivalent to speech and carries the meaning of language.

Guessing is enshrined in current reading practice. The result is disaster for schools and for their students, and the proliferation of endless reports and lamentations on what's wrong with education – without ever getting to the real point.¹

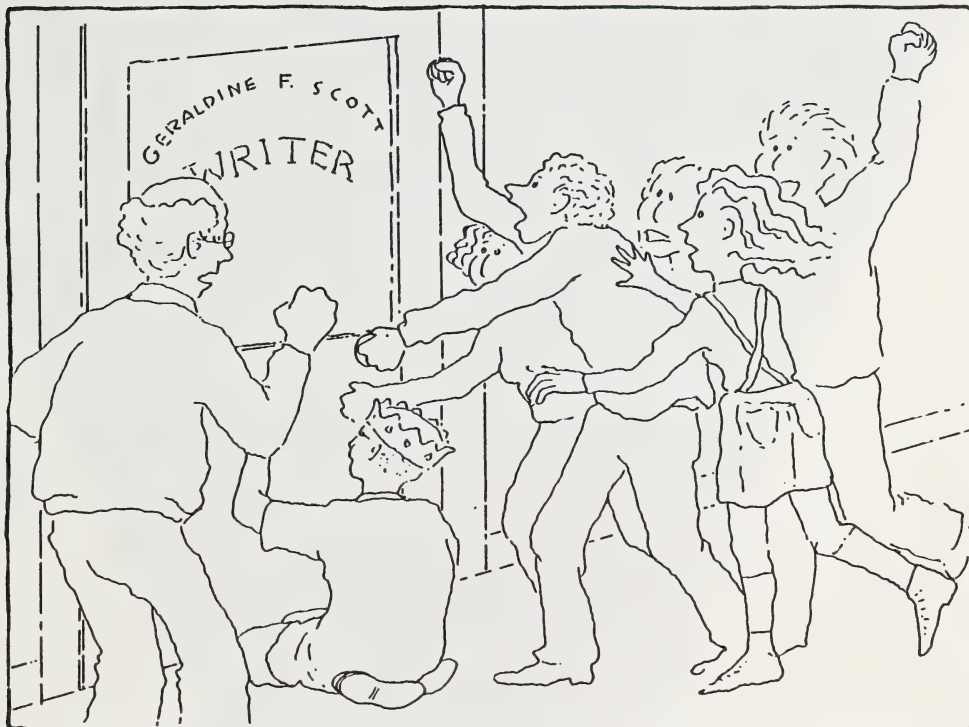
Compare your responses with those in Appendix, Section 2: Activity 3.




Reading – a skill for a lifetime

¹ R. Glenn Martin for the article "Don't blame the educator – look to the theory," by R. Glenn Martin, from *The Edmonton Journal*, January 15, 1984. Reprinted with the permission of R. Glenn Martin.

Activity 4: What Do Readers Want?

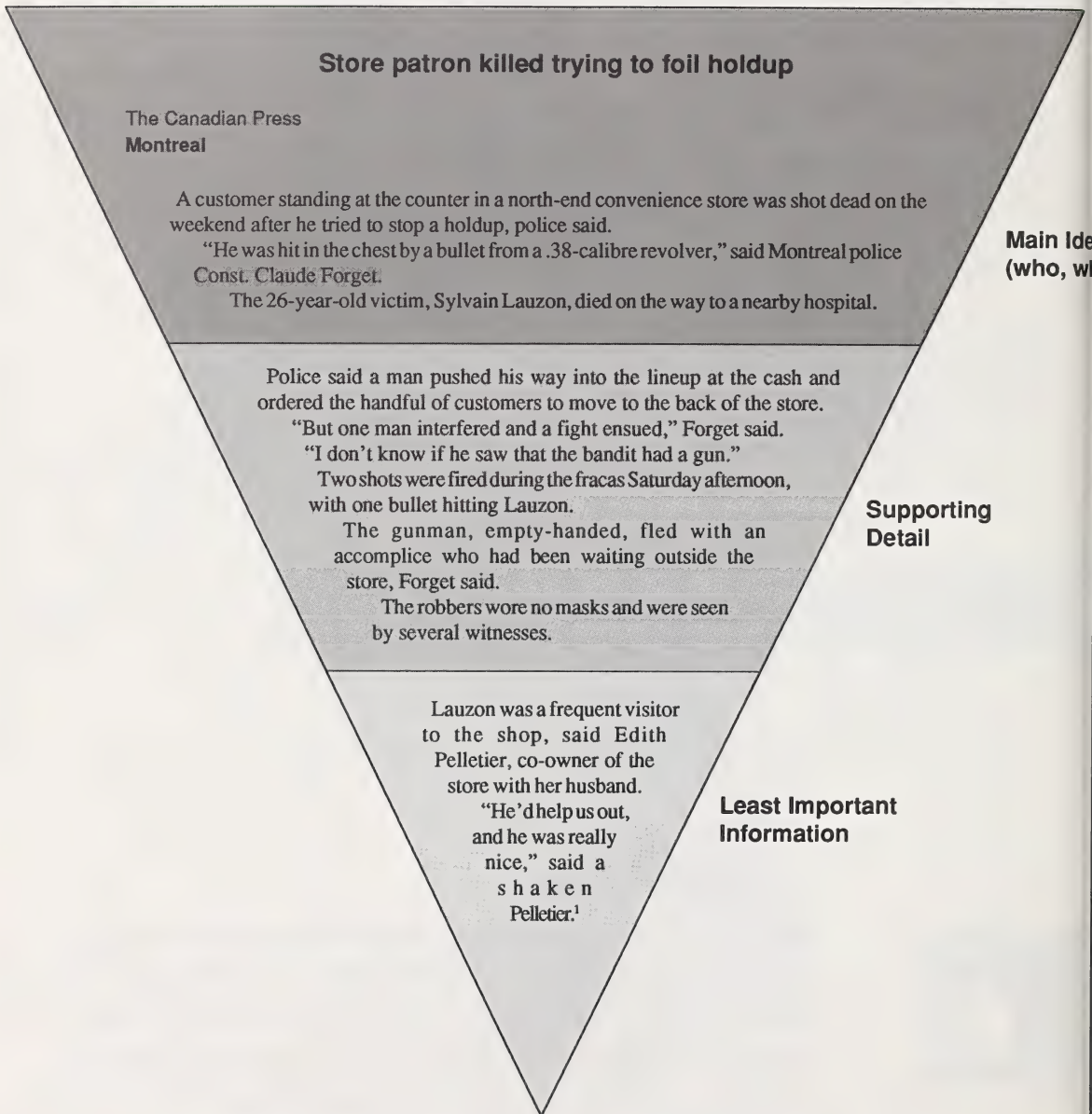


The Inverted Pyramid



Readers of news stories want the facts and they want them presented clearly and concisely. For this reason the information in a news story is generally arranged in the inverted-pyramid style. This means that the most important information comes at the beginning and the least important information comes at the end of the article. Newswriters find that the inverted pyramid format of newswriting pleases most readers because those who want only the main facts can move on to something else after reading just the first paragraph or two, while those who want more details can read on until they've learned everything they want to know.

Here's an example of the inverted-pyramid style of newswriting:



¹ The Canadian Press for the article "Store patron killed trying to foil holdup," taken from *The Edmonton Journal*, page A4, January 20, 1992. Reprinted with the permission of *The Canadian Press*.

1. Now select a brief article of your choice from a newspaper or a newsmagazine and using the model provided, fill in the information for each box. A hard, factual news story works best.

Headline: _____

What happened: _____

To whom it happened: _____

Details to support what happened: _____

Least important detail:

See the Appendix, Section 2: Activity 4 for further suggestions.

The inverted pyramid isn't appropriate for all writing; its use is generally limited to news reporting. Learning this style, however, does teach you how to separate the essential details from the less important ones and how to report an event in a fashion that's likely to grab the reader's attention.

JOURNAL

In your Journal respond to the following idea.

A crime has been committed. You're a newspaper reporter sent to investigate and write up the story. Some facts are listed below. Use the inverted-pyramid model to write them up into an accurate and interesting news story.

- The crime occurred at 11:00 p.m. Thursday, October 6.
- It occurred on Jasper Avenue, Edmonton.
- Mrs. Donougho, a tourist from Oregon had her purse snatched.
- Mrs. Donougho said she had been told that Edmonton was a safe city.
- She said she'd never return to Canada.
- Mrs. Donougho chased the purse snatcher, but stopped when he turned and pointed a gun at her.
- The purse snatcher is a fifteen-year-old youth who cannot be named in the newspaper.
- An off-duty police officer who saw the crime take place, wrestled the purse snatcher to the ground and held him until on-duty police officers arrived.
- The police officer, Constable Sophia Rossi, said that her training made her act instinctively to apprehend the criminal.



Editing and Proofreading



Proofreading: reading over a piece of writing checking for surface errors

A good writer knows that editing a piece of writing takes time. Newswriters may edit their work several times before publishing an article. As you have learned in Module 1, Section 3, the editing and **proofreading** stage of the writing process involves correcting your writing before preparing a final copy. You've probably noticed that in this course your writing is edited first by you and then, if it's submitted, by your teacher, who reviews it for possible errors in spelling, punctuation, or word choice.

When you're editing your work, look for the following:

- any words or phrases you may have accidentally left out
- spelling, capitalization, and punctuation errors
- pairs of words that are commonly mixed up
- faulty sentence structures

I did not understand or care. I only wanted, but did not dare, to smash the stiff, mealed body, a fact of mine.

My father baited the trap again using some pieces of yellow, worm-wrinkled apple. He put the rat's body in a dark sack which he carried slung over his shoulder, like a pocket in a picture, when he cut the apple. I had seen the shining knife, its slim bright blade.

Then we went along the river, the Wewasah River, which was high, running full, silver in the middle where the sun hit it and where it narrowed in so its surface shone. That is the current, I thought, and I pictured the current as something separate from the river, just as the wind was separate from the air and had its own long shape. The banks were steep and slippery and lined with bushes, still bare and bare over and looking weak as grass. The river made me not look but sleep, and seemed to run away down in the middle of it, some hidden place where I never noticed with a run from underground.

The river curved, I lost any sense of direction. In the traps we found more rats, released them, shook them and hid them in the sack, replaced the bait. My face, my hands, my feet grew cold, but I did not mention it. I could not, to my father. And he never told me to be careful, to stay away from the edge of the water, he took it for granted that I would have sense enough not to fall in. I never asked how far we were going, or if the trapline would ever end. After a while there was a bush behind us, the afternoon darkened. It did not occur to me, not till long afterwards, that this was the same bush you could see from our yard, a fan-shaped hill rising up in the middle of it with bare trees in winter-time that looked like busy little twigs against the sky.

Now the bank, instead of willows, grew thick bushes higher than my head. I stepped on the path, about halfway up the bank, while my father went down to the water. When he bent over the trap, I could no longer see him. I looked around slowly and saw something else. Further along, and higher up the bank, a man was making his way down. He made no noise coming through the bushes and moved easily, as if he followed a path I could not see. At first I could just see his hand and the upper part of his body. He was dark, with a high bald forehead, hair long behind the ears, deep vertical creases in his cheeks. When the bushes thinned I could see the rest of him.

Throughout your English studies you'll be asked to submit assignments for evaluation. You'll want to hand in assignments that have been polished to the best of your ability.



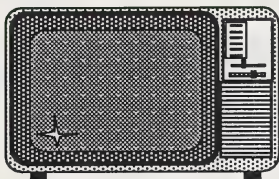
2. Select a Journal entry from this module that you want to have evaluated as part of your final assignment. Prepare your final draft by editing and proofreading it as carefully as possible. If you have questions, make use of your writer's handbook or dictionary. The following checklist will also assist you in preparing your final draft:

Editing and Proofreading a Final Draft	
Is the writing clear?	
Is the writing free of sentence fragments?	
Are there errors in grammar?	
Are all the words spelled correctly?	
Is the punctuation correct?	
Are words capitalized correctly?	



For further suggestions see the Appendix, Section 2: Activity 4.

Activity 5: News Stories: How Do the Media Compare?



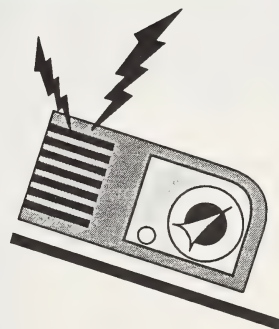
I use pictures and sound to give my audience the story just as it breaks.

I gather all the facts and present the entire story.

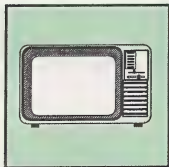


I gather all the facts as well as the background information that will help the reader understand the story.

I give my audience the facts in a very short space of time.



What do you think? How do printed news stories compare to electronically conveyed news stories? In the next section you'll be learning more about television and radio, but for now just focus on the news broadcasts.



Watch a televised newscast; then try to find one of the same stories on a radio news broadcast. After that, see if you can find the story in a newspaper. Then fill in the chart that follows comparing each version:

News Story	TV	Radio	Newspaper
Topic			
Audience			
Length			
Bias			

Compare your ideas with those in the Appendix, Section 2: Activity 5.



JOURNAL

In your Journal respond to the following ideas.

1. Which type of news coverage do you prefer – print, radio, or television? Explain why and refer to specific examples to illustrate your reasons.
2. Watch a television show or listen to a radio broadcast that presents you with the day's or the week's news. Summarize your thoughts about what's presented and how.



Follow-up Activities

If you found the activities difficult, you should complete the Extra Help. If you understand the concepts clearly, you should complete the Enrichment.

Extra Help



News stories are one of the most commonly read forms of nonfictional writing. Daily and weekly newspapers and a huge assortment of newsmagazines abound in our society. Reading them is an acquired skill; it involves using such techniques as previewing, scanning, and skimming.

Newspapers contain different sorts of articles and stories. Some articles, such as true news stories, should be entirely factual. Others, such as analytical articles and editorials, express a personal opinion that must be clearly explained and well-defended. Intelligent readers must be able to distinguish fact from opinion as well as recognize whether an argument is well-substantiated or not.



News stories should grab a reader's attention by presenting the most important facts right at the beginning. To accomplish this, most newswriters use the inverted pyramid as a model for their articles. This allows people to read only as far as they want to, without missing any vital information.

Editing and proofreading are vital components of the newswriter’s craft – as they should be for any sort of writing. Any finished essay or article should have been carefully edited and proofread.

Newspapers aren’t the only form of media that reports the news. Television and radio also play a major role in getting the news to the public. Each medium has its strengths and weaknesses so how you obtain it really depends on your individual preference, as well as whether or not you have access to a TV, radio, or newspapers.

1. Much of the material in this module has been nonfiction – work that is based on facts. Facts themselves can be proven to be true; obviously if something’s not true then it’s not factual. Statements of fact, however, can be proven to be true or false. For example “The sky is green,” though false, is still a statement of fact. That’s because it can be proven to be false whereas a statement of opinion – such as “Oranges taste good” cannot be verified; it depends on personal taste. News stories are meant to convey facts.

Opinions, on the other hand, are personal beliefs. They are usually based on feelings or attitudes and are influenced by the individual’s values and world view. Editorials and regular columns are among the places where opinions are expressed in newspapers.

Read each statement that follows. Put an **SF** in the blank beside each one that is a statement of fact and an **SO** beside each one that is a statement of opinion.

- _____ a. Alberta is a wonderful place to live.
- _____ b. Alberta is a province of Canada.
- _____ c. Robert received a mark of 75 per cent on his English assignment.
- _____ d. Robert deserves to receive a mark of 75 per cent on his English assignment.
- _____ e. If you support Canada, you’ll buy only Canadian products if given the choice.
- _____ f. Many Canadians support Canada by buying only Canadian products when given the choice.

2. Now write **fact** beside each type of newspaper item that would be based on fact. Write **opinion** beside each type that would express an opinion.

- _____ a. an editorial
- _____ b. a letter to the editor
- _____ c. a news story
- _____ d. a regular column
- _____ e. a classified ad
- _____ f. an analytical article
- _____ g. a public announcement

3. Read the newspaper article by Valerie Hauch that follows and then answer the questions that come after it.

===== For Ken, the write solution =====

For most of his life, Ken worked hard to hide his awful secret. But then he was found out.

The 25-year-old father of three had been driving a forklift. One day he had to fill in for a colleague who was away and that involved writing out invoices.

Ken couldn't do it. So he was fired.

"That's when I figured it's time," he said with a frank look. "I guess I just saw the light. I phoned about 30 different places just to get here – it's not well-advertised, you know. But I finally got here," he said with obvious pride.

"Here" is a building on 101 St. where Alberta Education runs its literacy programs for adults. Two new computer-based programs started last fall. One, called PALS, is geared to adults with reading and writing skills below Grade 5. The other, Pathfinder, continues from there.

Ken is typical of the success rate of these programs which take about 20 hours to complete and have an enrolment of some 50 students ranging in age from 18 to 60-plus.

Whole new world

The man who couldn't write his name until he was 10 has now vastly improved his reading and writing skills. He's delighted. He's also amazed – it's like he's opened a door and entered a whole new world.

"I can actually read a book, cover to cover," he said. "I'm really interested in history and I'm just realizing now how much I missed out on. And my writing – hey, before I wouldn't even try to write anything down. It was hopeless. My writing is way better now."

Before he started the course, Ken said he was so embarrassed about his illiteracy he couldn't even talk about it.

"If you had asked me about this before, I'd have turned red and walked away. My wife is the only one who knew. She wanted me to do this."

Hiding his inability to read and write wasn't that hard, said Ken. He'd take home job applications for his wife to fill out. His work was in the construction field so his orders were mostly verbal. If

there was something to read, he'd manage to get someone else to read it to him.

And when it came to putting down his educational background on a job form, well he could always say he had his Grade 11 Edmonton high school diploma.

No one would know, as he puts it, that it "isn't worth anything."

Ken was one of those kids who fall through the cracks of the educational system.

His background is "very poor." One of seven children in a single-parent family, he spent a lot of his time "on the street."

In Grade 2, he started skipping school in the afternoons and going home to watch TV. (His mother worked.) Incredibly, it was some time before he was caught. Then he was put into special classes and eventually sent to a special school where he spent four years in a program that concentrated on arts and crafts, science, phys ed, and was filled with kids like him who didn't "fit in."

"We weren't disciplined. Nobody ever cracked down on us. You could just sit there and not do anything. If you asked for help, they'd make you feel stupid. I'd get asked, 'what's the matter with you?' "

Ken would keep getting passed on in

grades and eventually went to a trade secondary school where, despite the fact that he was often high on drugs, he managed to learn welding and other trade skills.

Dropped out of Grade 12

He finally dropped out of Grade 12 at the age of 18. He had his Grade 11 diploma. But he still couldn't read or write.

"I wish now that they'd made me repeat Grade 2. That's when I needed someone to get tough with me."

But if the education system failed him then, it has helped make up for it now. Of course it's not easy going back to school to learn to read and write when you're 25.

"You've really got to want to do it," says Ken.

And for him, it's not going to end here.

"I want to get into computer maintenance. I tinker with electronics a lot now – I think I could be good at it."

He may be a long way right now from realizing that dream, but Ken is full of determination. And there was a time when he couldn't even spell the word.¹

-
-
- a. The footnote accompanying the article refers to it as a *column*. Why would it be called a column?
-
-
-

¹ The *Edmonton Sun* for the column "For Ken, the write solution," by Valerie Hauch, April 4, 1990. Reprinted with the permission of The *Edmonton Sun*.

- b. Quote a factual statement from the article.

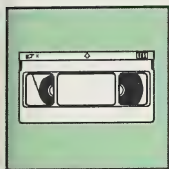
- c. Now quote a statement of opinion from the article.

- d. Why wouldn't this story be called a news story?

- e. Has the writer used an inverted-pyramid model in this article? Defend your answer.

Compare your responses with those in the Appendix, Section 2: Extra Help.

Enrichment



1. If you can obtain it, watch the short videotape *In Other Words: Building on Your Work* (ACCESS: VC254911). This video will help you learn how to edit your final drafts and improve your writing. Thom Eberhardt, a scriptwriter, will focus on the key points of editing. Watch the video, then answer the following questions:

- a. Why does Mr. Eberhardt suggest that writers prepare second and third drafts of their work?

- b. What are three key factors that Mr. Eberhardt encourages writers to consider as they edit their own work?

2. Interview someone from the newspaper in your area. Investigate that person's feelings about the use of opinion and bias in newswriting.



3. On your companion audiotape listen to the interview with John Brown, ombudsman for *The Edmonton Journal*. There is a transcript of the interview in the Appendix for hearing-impaired students. In the interview, Mr. Brown discusses the place of fact and opinion in newswriting. When you're finished listening to the interview, answer the questions that follow:

- a. According to Mr. Brown, what role should bias and personal opinion play in newspaper work?

- b. Does Mr. Brown think that most newspaper readers are objective? Explain.

- c. What aspects of his job as ombudsman does Mr. Brown find most difficult?

- d. Why does Mr. Brown think it is ironic that columnists find criticism from readers hard to take?

Compare your responses with those in the Appendix, Section 2: Enrichment.

Conclusion

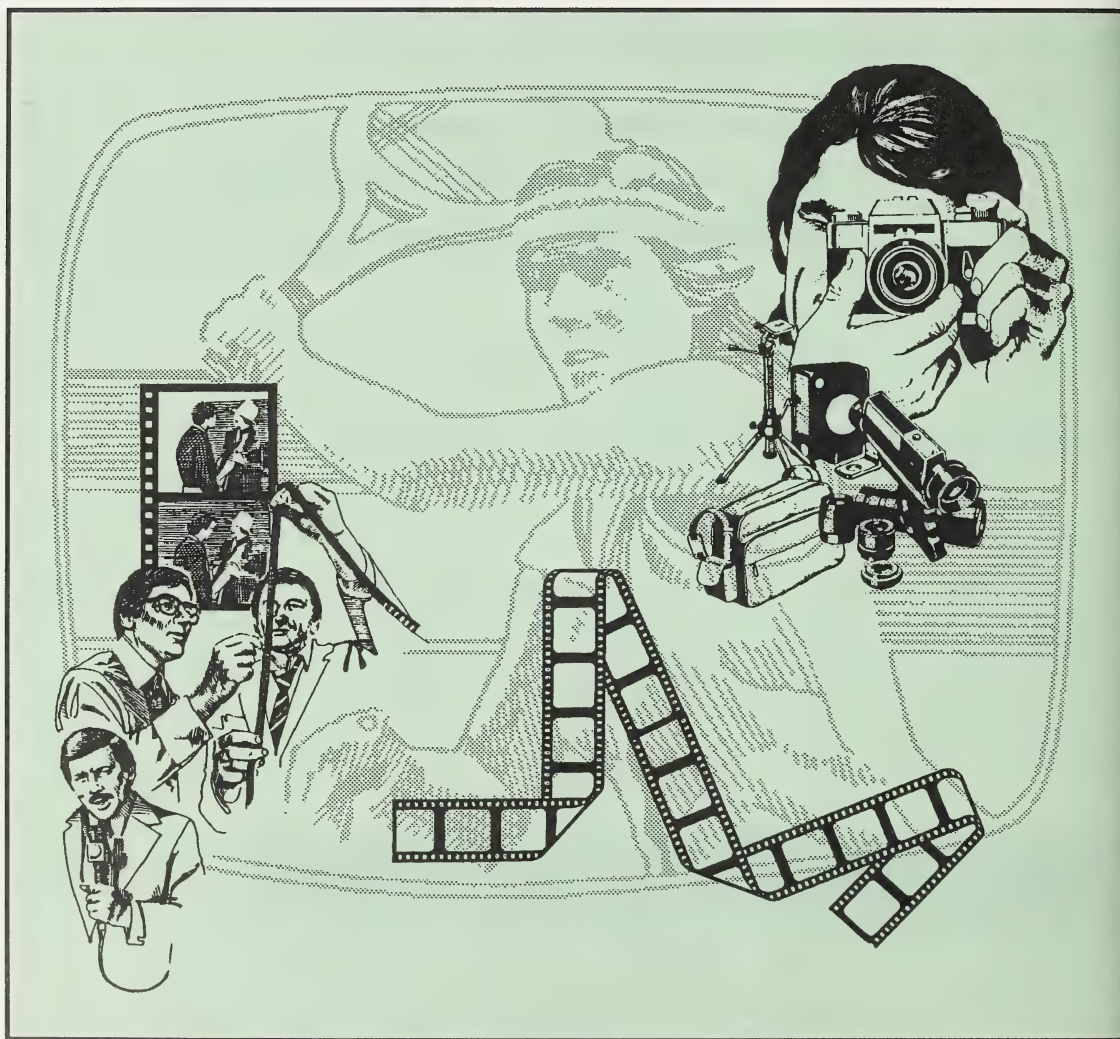
Have you enjoyed reading the newspaper? What did you discover about newspaper reading that you didn't know before? You may have noticed that the difference between fact and opinion is very subtle, depending upon the topic. Did you enjoy your own attempt at newswriting? Do you think you might want to be involved in news production as a career? If you can, keep on reading the newspaper. You may even want to explore different newspapers from around Canada or other countries! They can give you valuable insight into what's going on around the world. Reading the paper hopefully will become a lifelong habit.

ASSIGNMENT

In your Assignment Booklet complete the assignment(s) for this section.

SECTION

3



VISUAL COMMUNICATION



Do you spend a lot of time watching television? Do you like watching the latest rock videos? Do you rush to the store to track down the latest poster of your favourite star? All of these activities involve visual communication.

Visual communication – communication using pictures, television, and film – has given many Canadians a window to the world. Just by looking at a photo essay, or flicking the remote control of your TV, you're able to gather information at an incredible speed.

This section is designed to enhance your viewing skills, so you'll be looking at a lot of photographs, films, and television. You'll also take a look at the fascinating world of documentaries. This is your chance to examine and experience how viewing can be an important learning tool.

As you go through the section, you should build a file of photos that have captured your attention. They can be from magazines, newspapers, or your family album. You may not come across the kinds of photos you're looking for every day, so just keep an eye out and pick them up when you can.

It will be helpful for you to have access to a camera or video camera, a television, and a VCR. However, if this equipment isn't available to you, don't worry. There are interesting activities for you to do without them.

Activity 1: Visual Communication with the Camera



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What was I like as a baby? What do the Rocky Mountains look like? The easiest way to answer these questions is to look at a photograph. In Module 2 you discovered how visual stories sometimes take the place of written language. You may have also noted that, like verbal or written stories, visual stories are also very effective at passing ideas and values from one generation to the next.

In this activity you'll read an article by photographer Andreas Feininger, and discover his views about using the camera to communicate.

Now is a good time to practise one of the reading skills mentioned in Section 2 – skimming. One way to think about skimming is to visualize yourself window-shopping in a mall. When you shop for a certain item, you don't go into every single store to see if they have it. You're selective; you stop and look in the windows of just those stores that **look** as if they may have what you want and only then go in. Think about skimming the same way.



How exactly is skimming different from ordinary reading? When you thoroughly read an article or essay, you should be taking in all of the details and reading for complete understanding. By contrast, when you skim you locate only key words and phrases that will help you to predict and understand the article without having to read the entire thing.

Use the following questions as a guide for skimming through the essay that follows. Answer the questions as you skim.

1. a. What is the title of the article?

- b. What information does the title give you?

2. Having read only the title, what do you think the article will be about?

3. a. What is the subtitle of the article?

- b. What information does the subtitle give you?

4. a. What are the subheadings contained in the article?

- b. What information do the subheadings give you?

5. Are there any key words that attract your attention? List them.

6. Read the first and last line of each paragraph. What sort of information do they give you?

The Mission of the Camera

*To me, photography is a means to an end – the picture
with purpose and meaning.*

The purpose. Any photograph is a means of communication. A photographer takes pictures for other people to see. Every photograph is a message from photographer to observer. The purpose of such a message is to tell, in visual form, something that the photographer feels worth communicating to others. A picture that does not “say” anything is pointless. Of course, sometimes the “message” may not be of interest to others, or may not be “understood.” This is particularly true of “experimental” photographs – the usually grainy, blurred, distorted, or zoomed pictures that seem to be in vogue today. In this respect, photographers share the fate of many other artists whose work is too “advanced” for their time, whose public is not “ready” for what they have to say. Such artists are ridiculed by their contemporaries, yet their work, once labelled “radical” and worse, sets the style one generation later. It would be well for those who automatically condemn anything they don’t understand, anything they consider too “modern” and too “far out,” to remember this. Even if such pictures don’t always “come off” – a hazard that, incidentally, they share with any kind of pioneer work – to me they are still more stimulating than most “conventional” photographs. Of course, photographers who merely imitate the work of others, who indulge in “fads” for the sake of “being different,” and who have nothing worthwhile to say produce

pictures that serve no purpose and justly invite criticism. But a photographer who is sincere in his work should always be respected. Sincerity and purpose go hand in hand, and a sincere photograph is always a purposeful and valid one.

The meaning. Any message has content. This content is its “meaning.” The content of a photograph can be almost anything; it can be educational, informative, satirical, entertaining. Even a picture taken merely for record’s sake has a meaning – to provide a record for future reference. The majority of amateur pictures fall into this category – all the photographs of babies, children, and sweethearts; of birthdays and picnics; of happy vacation times and strange lands – they are “records for future reference,” to be taken out, looked at, and enjoyed in times to come. Compare those photographs, which many a “serious” amateur derides as “snapshots,” to the types of pictures so often seen in photographic salons. The snapshots at least mean something to the photographer and his family; the “salon pictures” are often completely meaningless.

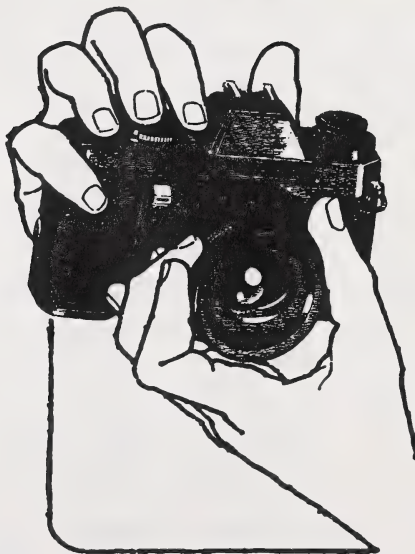
Any meaningful photograph begins with an idea. The more original the idea, the more likely it is that the picture will convey something new to the observer, and the new and original are always stimulating. This automatically makes an *original* photograph an *interesting* photograph. And vice versa: A

photograph based on a trite idea can never be anything but trite. All pictures that are imitations of other photographs are trite because they are repetitious. To me, imitating is equivalent to duplicating, repeating something that somebody else has already done, a pointless waste of time and energy; but many photographers still seem to disagree. Otherwise, how can we explain the continuous production of such photographic clichés as pattern shots of rows of empty chairs, coils of heavy rope, bums with beards and battered hats, spectacles on open books, and gnarled hands folded in simulated prayer? Aside from the hope of winning a prize at the local photo-club contest, what is the purpose of such pictures? What do they mean?

The first step on the road to original work is the realization that a camera is no more than an instrument for making pictures. Forget its glamour and value as a status symbol, its precision

workmanship, its chromium trim, its shiny lens; look at it in the way you would look, for example, at a typewriter. What a typewriter is to the novelist, a camera is to the photographer – a machine for recording ideas. And as anyone can learn to type, so anyone can learn to photograph. Nobody cares what make of typewriter a novelist uses. Similarly, why should anybody care what brand of camera a photographer uses in making his pictures? The only thing that matters is whether his work is interesting and good or pointless and bad.

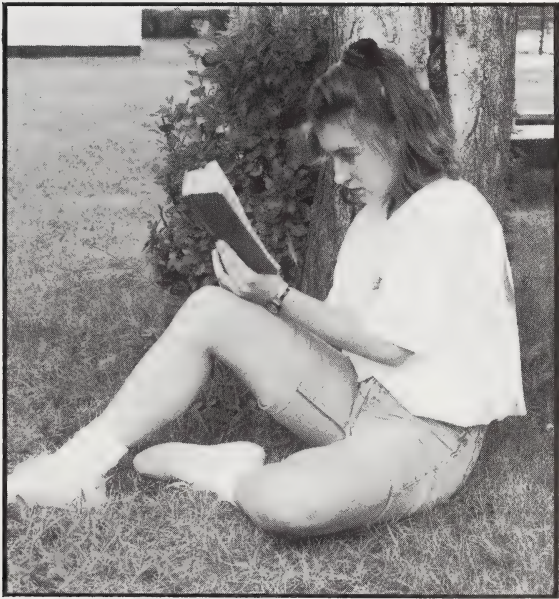
A camera is an instrument potentially as versatile in the realm of exploration as a microscope or a telescope. Similar to these, it can be used to present in picture form far more than merely images of things seen before. Imaginatively used, a camera becomes an instrument for making discoveries in the realm of vision. Many of us have seen such photographs. But few amateurs seem to realize how many such opportunities are within the scope of their cameras.¹



¹ Prentice Hall for the article "The Mission of the Camera" by Andreas Feininger from *Media, Images and Issues*, originally from *Successful Photography*, © 1954, 1975. Reprinted with the permission of the publisher, Prentice Hall, A division of Simon & Schuster, Englewood Cliffs, NJ.

Now that you’ve skimmed the essay, you should have a good idea about what it contains. Knowing what to expect will help you get more out of the essay when you go back and read it fully.

- 7. Now go back and read “The Mission of the Camera.” Identify three things you learned from the essay that you didn’t know before skimming or reading it.



Compare your responses with those in the Appendix, Section 3: Activity 1.

JOURNAL

In your Journal use the following questions to write about any experiences you've had as a photographer.

Do you own a camera or have you ever borrowed a friend's? Do you enjoy taking pictures? Have you taken any memorable pictures? If so, describe a few and explain why you consider them memorable.

Activity 2: You the Viewer

Is a picture really worth a thousand words? Sometimes pictures capture emotions that are difficult to express in words. As you learned from the essay you read in Activity 1, a good photograph conveys an idea or message. A picture doesn't only help you clearly envision an event but may also inspire imaginative thoughts about it.

A picture can be a mirror.



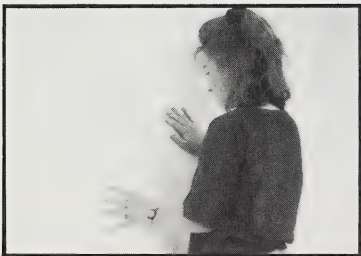
When you look at the picture, it should give you information that connects with your world or that reflects your world back to you in a new way.

A picture can be a window.



Through it you can see new worlds
and with this new perspective comes
understanding.

A picture can be a wall.



It is solid and unchanging so you
can look at it for a long time or you
can go back and look at it over and
over again.

Do you have a personal collection of pictures in your wallet, pasted on your locker, or stored in your room at home? While reflecting on these pictures, respond to the following questions:

1. a. What kinds of pictures do you keep?

b. Why do you keep them?

2. What do you think these pictures tell others about you?

3. Why do you think people are often fascinated by photographs of themselves and of people they know?

Compare your responses with those in the Appendix, Section 3: Activity 2.

JOURNAL

In your Journal respond to the following idea.

Find one picture – a photograph, drawing, painting, or poster – that you find particularly appealing. Think about what emotions the picture stirs in you and try to determine just why it has this effect. Write your ideas up in a paragraph or two.

Activity 3: You and the Photographer



“The camera doesn’t lie,” is a phrase that you may have heard many times. A photographer captures a moment in time. The photograph is a means of communication. The photographer must realize, however, that this form of visual communication is selective: only a small portion of a total event can ever be photographed.

A good photographer has many decisions to make about how to present a subject to you, the viewer. Just like the author of a novel, the photographer composes a picture with a specific audience and purpose in mind. The mood suggested by a picture may influence your opinion of the subject, so by using a certain angle, or some other technique, the photographer may influence you with his or her own bias.

What basic photographic techniques does a photographer use? You have already acquired some knowledge about photo and film techniques in Module 2.

Look at the following photographs keeping in mind the techniques the photographer uses. Remember, that shots chosen depend on the individual photographer; other photographers might have selected different techniques to shoot the same pictures. In the space provided after each photograph make some general observations about the techniques the photographer has used. Why do you think a photographer selects one technique over another? Discuss your observations with a friend. Try to remember some of the ideas about pictures you learned about in Module 2.

1. The long shot:



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2. The medium shot:



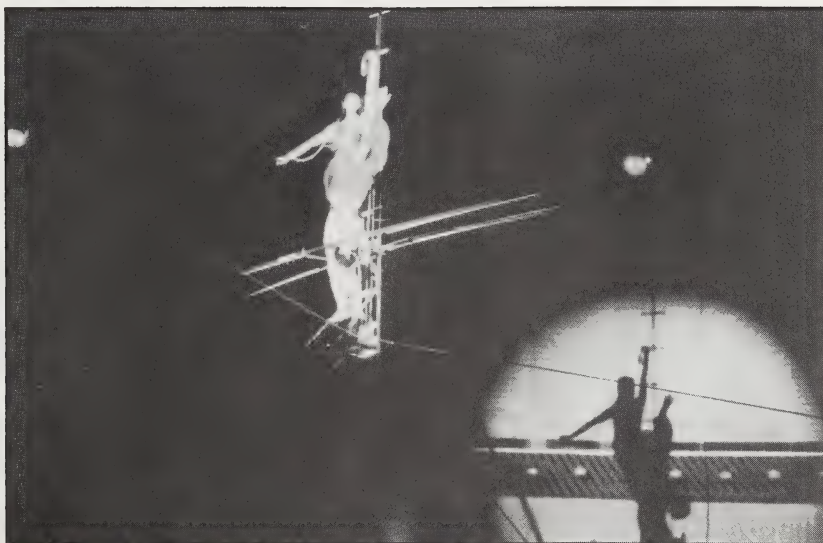
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3. The close-up shot:



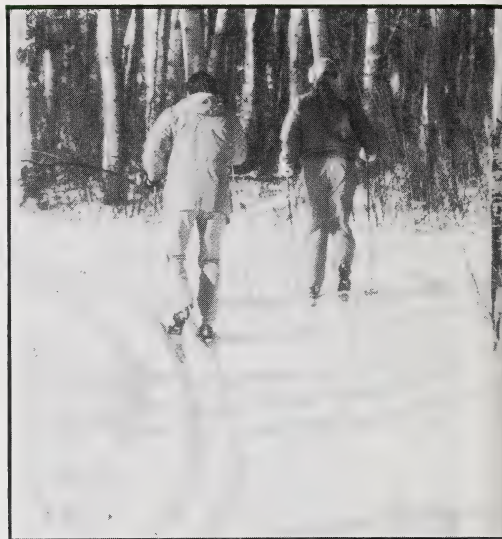
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4. The dark shot:

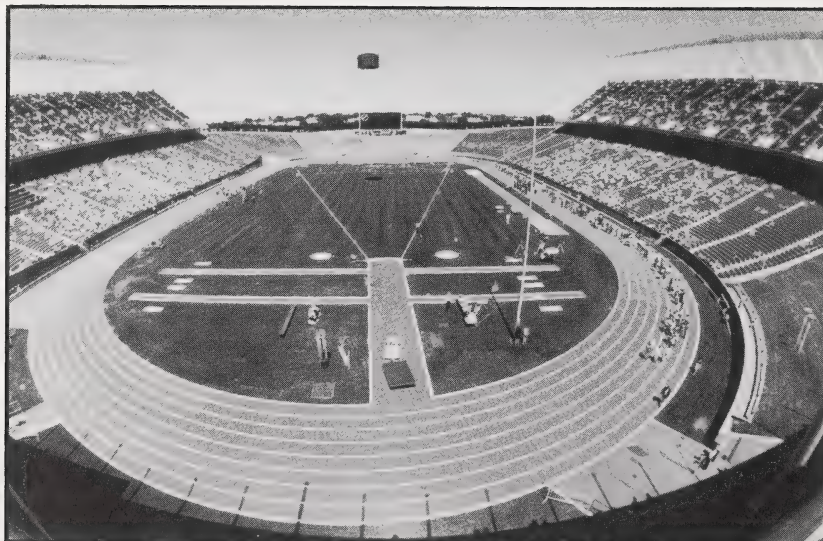


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5. The light shot:



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6. The high-angle shot:

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7. The low-angle shot:

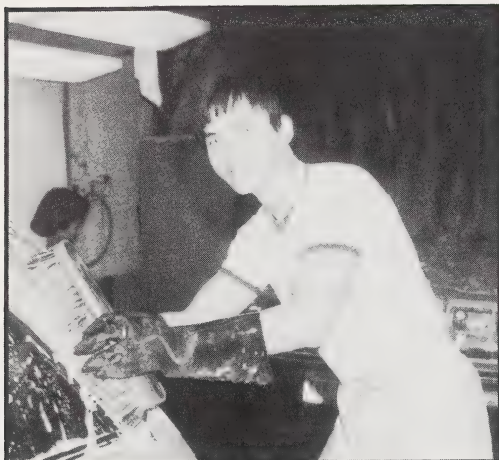


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8. Diagonal composition:



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9. The eye-level shot:

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10. Centred – or symmetrical – composition

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Compare your responses with those in the Appendix, Section 3: Activity 3.

JOURNAL

In your Journal use the following questions to write about photography techniques that you've used for taking photographs of your own.

Do you have any photographs that illustrate techniques similar to the ones shown here? Have you created any using other techniques? If so, describe the photos and techniques as well as the effect on the viewer.

Activity 4: You the Active Viewer



Responding to Pictures

How do you know when you like a picture? What makes a particular photo special to you but distasteful to your friend? The thing is, you each look at the photo in a different way. Because individuals are so different, there are many ways to interpret visual communication.



When looking at a picture keep in mind these active viewing tips:

Look at the background.

Think about what the photo reminds you of.

Identify the centre of attention.



Examine detail.

Notice what's in the foreground.

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Look at the above photo and then answer the following questions:

Foreground: the part of a picture that appears closest to the viewer

1. What information does the **foreground** of the picture give you?

Background: the part of a picture that appears farthest from the viewer

2. What information does the **background** of the picture give you?

3. What previous knowledge or experience do you have that helps you interpret and understand the picture?



The Photo Essay

You've spent a lot of time looking at essays in this course so far, but did you know there's another very different sort of essay that you haven't examined yet? It's an essay that doesn't use words to communicate – the **photo essay**.

Photo essay: a collection of photographs selected and arranged so as to convey a theme

At first sight a photo essay may appear to be nothing more than a collection of photographs. To be a real essay, however, it must have a topic. It should also have a theme or message. Again, like any form of communication, it is interpreted by an audience who uses its own attitudes and experiences to formulate the communicated message.

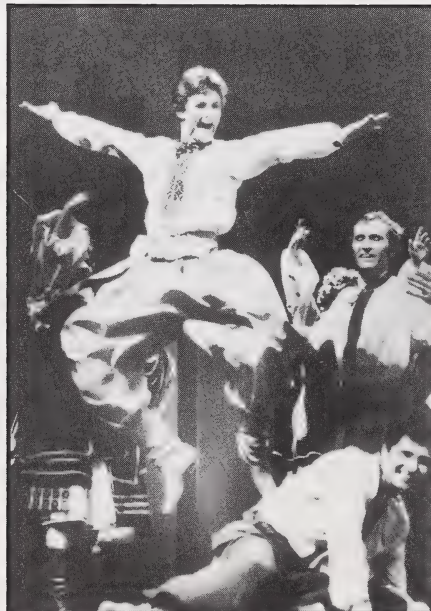
What follows is a short photo essay. Look at it and interpret what you see. Then answer the questions that follow it.



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4. What is the topic of this photo essay?

5. a. Suggest what the theme of the essay is.

- b. Give reasons for your choice of theme by referring to the photos themselves.

Compare your responses with those in the Appendix, Section 3: Activity 4.

JOURNAL

In your Journal use the following pointers to create your own photo essay on a theme of your choice.

If you're a photographer, go out and take the pictures you want. If you don't take photographs yourself, clip pictures from magazines and similar sources. Be sure you say something in your essay; without a theme, it's not a true essay.

A Misuse of Photographs?

Have you ever been shocked by a gory photograph on the front page of a newspaper of the victim of an accident, homicide, bombing, or war? Newspapers sometimes use such photographs to accompany their stories; some papers use them frequently.

On February 1, 1990, *The Edmonton Journal* ran such a picture on the front page. It was of a man, covered in blood, who had apparently been involved in an armed robbery and then tried to commit suicide. The following column, written by ombudsman, John Brown, appeared in the paper four days later. Read it; then answer the questions that follow it.

===== Flood of complaints about bloody photo =====

A bloody front-page photograph in Feb. 1, 1990's *Journal* brought a torrent of complaints from readers.

There were 72 protests to the ombudsman's office, and there may well have been others who could not get through because the single phone line was busy.

The picture caption said: "An armed robbery suspect is wheeled into the Misericordia Hospital Wednesday after an apparent failed suicide attempt during a standoff with police." An accompanying story said a woman was killed and two other men were injured in the incident.

The face of the man in the color photo was covered in blood, and there was more blood on one of his hands and a pillow.

Here are some of the objections from readers.

Genevieve Smith: "Totally unnecessary, especially getting it at breakfast."

Duncan Fraser: "The graphic nature of the photo was way out of line. Just too graphic and gory."

Sue Oldham: "Extremely offensive. I thought *The Journal* was above this type of ghoulish reporting."

Anne Pressey: "*The Journal* is becoming very sensational. I want a paper that has some class."

Norm Brandsma: "Just disgusting. I almost lost my breakfast over it."

Darryl Cariou: "Gruesome and unnecessary. A lot of people at work felt

the same. It is not doing your paper any good."

Kathy Bridgewater: "Absolutely too much for the front page in color."

Nancy Cockcroft: "Extremely bad taste."

Ray Holly: "Your picture didn't go well with breakfast. That's not reporting the news; that's reporting gore."

Denise Reid: "Really appalling to look at first thing in the morning."

Kathie Zalasky: "I could barely eat my breakfast and I work in a hospital."

Georgina Newton: "Not something I want to come into my home. Really ghoulish."

Rob Pushor: "Totally inappropriate. Just tabloid journalism."

Linda Christianson: "Unfair that young children including *Journal* carriers should be exposed to that."

Ruth Gervais: "I don't think that kind of thing is necessary."

One reader, Marge Marren, said the paper was right to run the picture. It showed what can happen when people don't stop for the police.

Managing Editor Murdoch Davis said: "It was a tough call as to whether to run the picture. It was a call I thought about virtually from the time I first heard of the incident – I knew it was likely to lead to some pictures that could offend some people. I don't like to make decisions that lead to some people being offended by

The Journal. It would be easy in such instances to rule out all pictures that might offend. But I don't think that would be right . . .

"Every picture showing blood will upset some readers, but we can't practise journalism – and I mean responsible, honest journalism – if we simply say in such cases that we won't run the picture. We have to weigh the possible offensive characteristics of a picture or story against its significance and news value . . .

"I can edit the newspaper such that it reports the news accurately and honestly,

and as sensitively as that allows. I can also edit the newspaper such that it never offends or disturbs anyone. I can't do both."

Ombudsman's comment: The callers struck me as reasonable people – unlike some cases where the protests appear to come from a group of zealots.

When so many took the trouble to voice their concern, it suggests it was a mistake for *The Journal* to run the photo. It was not one of those exceptional news pictures that is worth publishing even if it is horrific.¹

-
-
6. Why would newspapers contain photographs like this?

7. Do you think this sort of picture should be published in newspapers? Explain your answer.

Compare your responses with those in the Appendix, Section 3: Activity 4.

¹ *The Edmonton Journal* for the article "Flood of complaints about bloody photo" by John Brown, from *The Edmonton Journal*, February 5, 1990. Reprinted with the permission of *The Edmonton Journal*.

JOURNAL

In your Journal respond to the following idea.

Write a dialogue between the managing editor of a newspaper who is responsible for running a gory photograph on the front page and a reader who finds it offensive. Try to present each point of view honestly and fairly.

Meaningful Photographs

As you can see, different people may react very differently to the same photograph. Personalities and backgrounds come into play just as they do in any communication situation. The kind of photographs you find meaningful and artistic, or conversely, shallow and tasteless, is something you must decide for yourself.

8. Select a photograph from anywhere in this section that you consider meaningful in some way. Then answer the following questions:

a. Which photo did you select? Describe it briefly.

b. Try to explain what it is that makes this photo meaningful to you.

9. From your own photo file select a photo that you consider tasteful and meaningful. Paste your picture in the space provided; then answer the questions that follow it.

- a. What is the general message the photographer is trying to convey?

- b. What details in the photograph do you feel enhance its message?

- c. What personal background, values, or attitudes of your own make this photograph meaningful to you?

Compare your responses with those in the Appendix, Section 3: Activity 4.

JOURNAL

In your Journal describe a photo from your photo file or elsewhere that you find distasteful and explain exactly what makes it distasteful to you.



Activity 5: Documentaries



*What does the word
documentary mean?*



*I'm not sure, but I think
I've seen one on
television.*





My sister made a picture documentary for English class last year!



Hmmm....My dictionary says.....

My Social Studies teacher shows documentaries all the time!



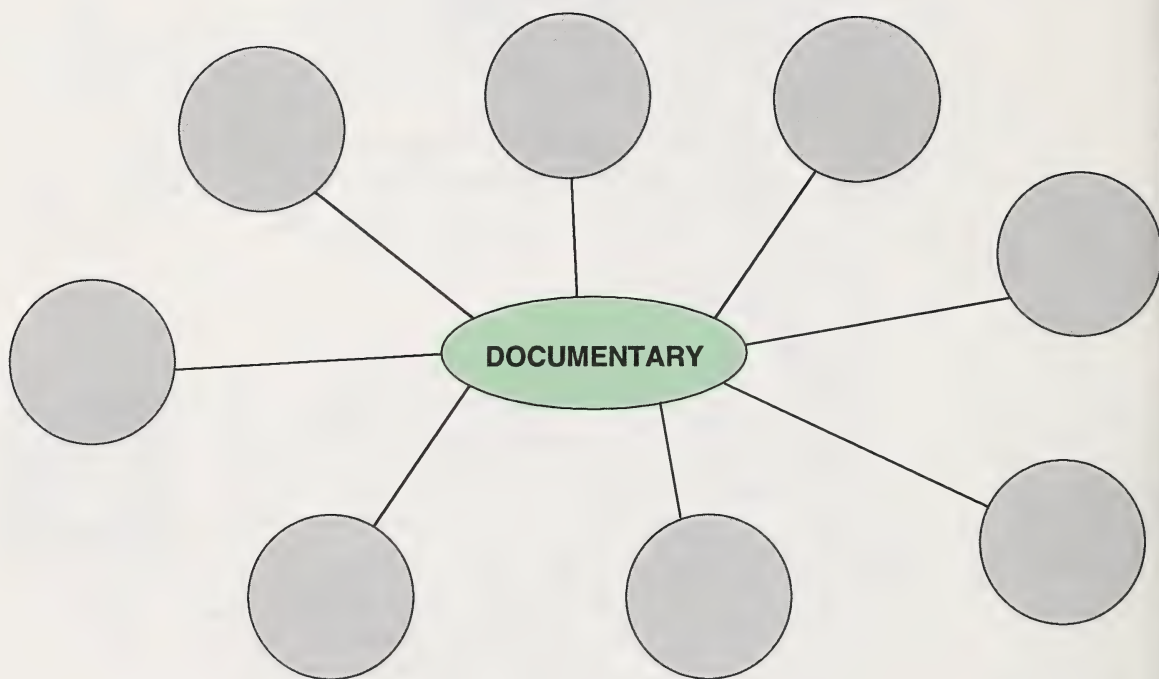
What format does a documentary have?

Let's do some research and see what information we can gather about documentaries.

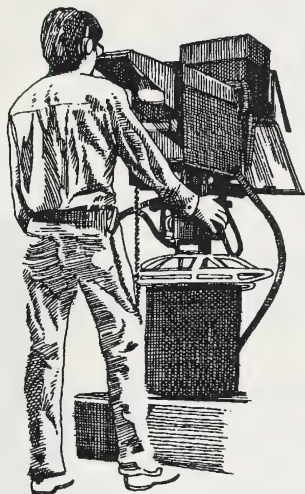


Good idea!

1. What do you know about documentaries? With a friend or by yourself complete the following cluster using *documentary* as your seed word. As you jot down your ideas, feel free to add any bubbles you need.



Put simply, a documentary is any nonfictional presentation – in print, in pictures, on film, or on audiotape – that reports on and discusses an issue. A photo essay, if expanded and possibly with text added, could be considered a documentary.



When people speak of documentaries, however, they most often mean documentary films or audiotapes. A television show investigating the causes of the break-up of the Soviet Union, for example, is a documentary. So too is a radio program looking at the impact of the destruction of the Amazon rain forest on global warming.

Are television and film documentaries important in your life? For many Canadians they are. They can even teach you about other cultures. Documentaries provide information that helps you form opinions about important issues.

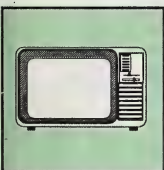
Viewers, however, have to be careful when watching or listening to documentaries. Just as the simple tilt of a camera can alter the viewer's perspective on a subject, the slant a

documentary-maker gives a production can alter the way you perceive an issue. Often this is a good thing; it's healthy to see things from a new perspective. At the same time though viewers must keep it in mind that the biases of a documentary-maker can distort the subject matter.

Now it's time to consider the impact this form of communication has on your life. Select a documentary of your choice. It can be any kind you want; a documentary on television, a photograph documentary from a magazine like *National Geographic*, or a radio documentary – perhaps one on CBC radio. Then respond to the following questions by taping your answers or writing them in the spaces provided.

2. a. What type of documentary did you select?

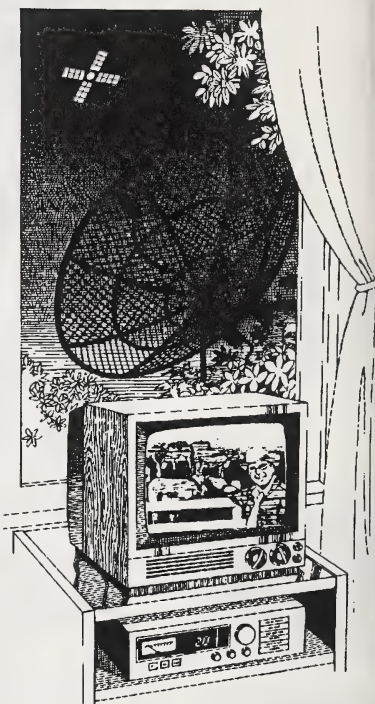
- b. What is the title of the documentary?



3. Briefly describe the main focus of the documentary.

4. What sounds or images were most memorable? Give examples.

5. Describe the impact the documentary had on you.



6. What influence do you feel this documentary may have on its audience?

Compare your responses with those in the Appendix, Section 3: Activity 5.

JOURNAL

In your Journal respond to the following ideas.

Though documentaries are factual presentations, they often evoke strong emotional responses from their viewers. For instance, it's difficult to watch a television show that discusses the extermination of a magnificent species of wildlife without feeling angry and depressed.

Did the documentary you chose to watch or listen to in this activity evoke a strong emotional response in you? Or have you recently seen or listened to other documentaries that upset or excited you? If so, discuss the aspects of the program that affected you the most and how they made you feel.

Follow-up Activities

If you found the activities difficult, you should complete the Extra Help. If you understand the concepts clearly, you should complete the Enrichment.

Extra Help

Visual communication is an important aspect of human interaction. Pictures, movies, television shows, documentaries are all things that we're exposed to on a daily basis. They have a huge impact on our lives – far more than most of us realize.

Image-makers, such as photographers, use a variety of techniques to produce the impact they want on their audiences. Camera angles, composition, and the use of light are all tricks of the trade of which viewers should be aware. This is because being aware of them decreases the possibility of being manipulated by them.

Viewing is an active – not a passive – activity. Viewers, like readers, bring a wealth of experience, values, and attitudes to what they see. These things act as a filter through which all images must pass. As a viewer, it's important to be an active participant in the communication that's taking place – not just a passive receiver.

Do you need to develop your active viewing skills? If so, this exercise should help.

1. Study the following photographs. In the space provided after each one, describe the techniques the photographer has used and explain their impact on the viewer. Feel free to talk about techniques that haven't been discussed in this module.

a.



WESTFILE INC.

[illegible]

b.



WESTFILE INC.

c.



WESTFILE INC.

d.



WESTFILE INC.



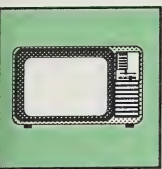
2. Review your photo file and select three pictures that are clear examples of three different camera techniques. Discuss your impressions of the pictures on tape.

Compare your responses with those in the Appendix, Section 3: Extra Help.

Enrichment

Documentaries vary in their intent and in their quality. Some try honestly to inform their audiences in a fair and objective manner; others set out to entertain or in some cases to persuade and manipulate.

The latter variety is often seen in one of the most popular types of television documentary – the nature show. While some nature documentaries are factual and informative, others sensationalize by using brutal scenes, suspenseful music, a dramatic script, and a narrator whose tone of voice evokes feelings of anticipation and foreboding. These methods are used to manipulate the emotions of their viewers.



1. Try watching three different nature documentaries. As you watch, fill in the chart that follows with your own observations.

Nature Documentaries			
Show			
Subject			
Types of Scenes			
Script			
Music			
Narrator's Voice			

2. Now draw a few conclusions from your chart about the ways in which, and the degree to which, this particular type of documentary can manipulate the responses of its audience.



WESTFILE INC.

Compare your answers with those in the Appendix, Section 3: Enrichment.

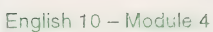
Conclusion

Now that you've made it to the end of Section 3, do you feel you've become a more skillful viewer? Viewing, it must always be remembered, is an active process; the viewer must see, interpret, assimilate, and respond. Unless people become intelligent viewers, they'll remain passive and uncritical, soaking up whatever is presented to them like sponges. This is particularly dangerous in a society that relies more and more heavily on visual images to communicate information to people. If viewers aren't thinking or actively viewing they can be easily manipulated. To avoid this trap, your viewing skills must be honed. You must be able to identify whether images are being presented to sensationalize, to legitimately portray a reality, or to conceal reality altogether. If, as the old saying goes, "Pictures speak louder than words," then it's equally true that when pictures distort the truth, the damage done is that much greater.

ASSIGNMENT

In your Assignment Booklet complete the assignment(s) for this section.

4



LIVING IN AN INFORMATION WORLD



What will communication be like in the year 2020? That's something that many people wonder about. It's a safe bet that our means of communication will be quicker, more efficient, and far more extensive.

In Sections 1, 2, and 3, you increased your knowledge of print and visual communication. In this section you'll have the opportunity to work with what you've learned so far. You'll use the skills you've acquired – reading, viewing, and listening – to explore the research process.

As in the previous sections, you'll find it helpful to keep a marker, photo file, and a tape recorder close at hand. Having access to a VCR will also be helpful.

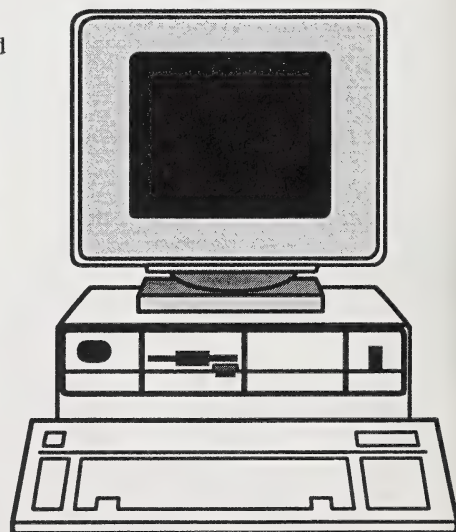
Activity 1: Developing the Research Process



In order to produce works that readers both understand and enjoy, good writers put a lot of time and effort into their research. But just what does the term *researching* mean? For many students like yourself, *researching* simply means “getting information.” Having research skills, though, means actually knowing **how** and **where** to get the information that you need.

In the past having research skills more or less meant knowing your way around a library – being able to get access to books, newspapers, and periodicals (magazines) quickly. These skills are still vital, of course, but in the quest for information more and more researchers are using modern technology – namely, the computer.

Many students today use computers on a regular basis to assist their learning. It's predicted that by the year 2020 computers will be as common as televisions in Canadian homes!

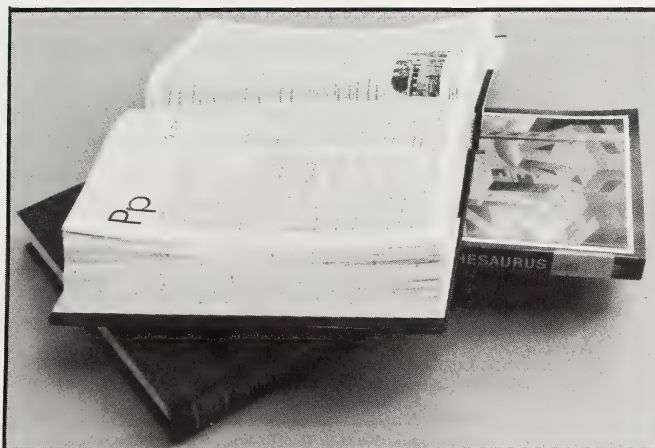


JOURNAL

In your Journal use the following questions to record a few observations about the computer in your home or in the home of a friend.

Do you have a computer in your home? How is it used? Does your family adapt well to new technology?

Activity 2: Reference Materials



As a writer you have two sources of material. The first and most obvious source is the pool of your own experiences, ideas, and knowledge. The second source is other people's experiences, ideas, and knowledge. You can tap into this source firsthand by observing, listening, and talking to people around you, or you can gather all kinds of information from different time periods, places, and people by using secondary sources or reference materials.

Reference materials are an integral part of the research process, so in order to accommodate all the research that goes on in the world, there are many different types. Here are some brief descriptions of reference books with which you may be familiar:

- Periodical indexes list titles of articles on a wide variety of topics that have been written in magazines, journals, and other publications that appear at regular intervals. The *Readers' Guide to Periodical Literature* and the *Canadian Periodical Index* are two well-known periodical indexes.



- Encyclopedias like the *Encyclopedia Britannica* and *World Book Encyclopedia* give general information about thousands of different topics.
- Dictionaries are used to look up meanings of words and correct language usage. Other books, like the thesaurus, help you avoid using the same word too many times.
- Atlases and gazetteers contain any maps you may need as a reference.
- Handbooks and yearbooks cover a variety of different subjects. A good handbook will take you through every phase of the writing process, from punctuation to plagiarism. *St. Martin's Handbook for Canadians* and *A Canadian Writer's Reference* are handbooks with which you may be familiar.
- Bibliographies contain lists of materials that have been published or are scheduled for publication. You can use them to locate a book in print that you can't find in your school or community library.
- Government publications produced at both the federal and provincial level provide information of interest to the general public. They cover a wide variety of topics ranging from tips on home renovation to teaching children how to budget their money. Valuable factual information can be obtained from these publications.
- You can usually obtain books, newspapers, and periodical articles that deal entirely or in part with the topic being researched.

Depending on the length of your assignment, you may want to use a combination of reference materials. Don't forget to use the sources that you learned about in Sections 2 and 3: magazines, newspapers, films, radio, television, and of course, the people around you.

In the questions that follow, decide what reference sources you'd use if you needed the information indicated.



1. If you are researching the life of a famous African leader, what reference materials would be most appropriate?

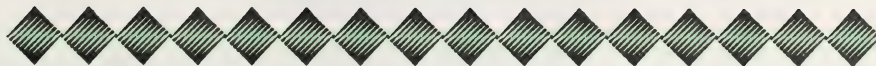
2. If you want to find out what courses or programs a postsecondary institution offers, what reference materials could assist you?

3. If you had to write a paper about the confederation of Canada, what reference materials would be most appropriate?

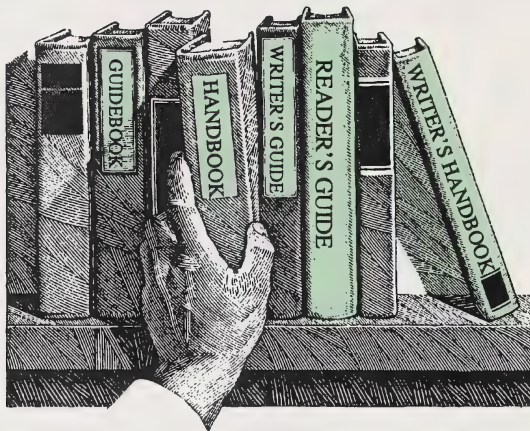
4. If you wanted to find information about a famous hockey player, where would you look?

5. If you needed to verify the usage of specific words in your research project, which reference materials would you consult?

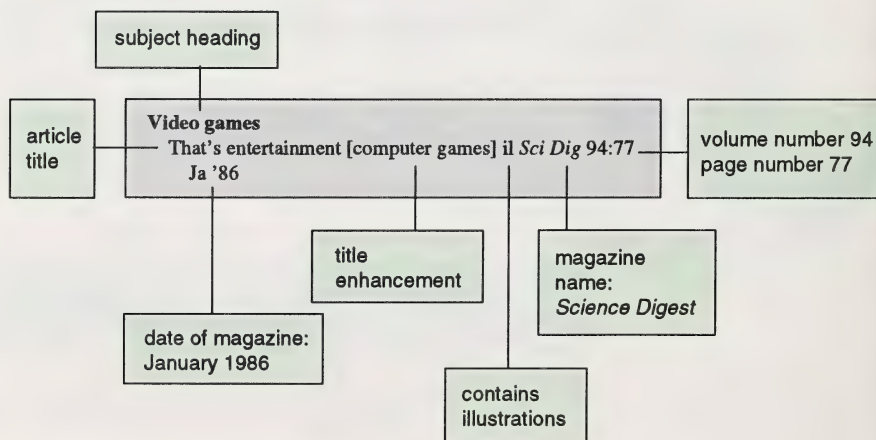
Compare your responses with those in the Appendix, Section 4: Activity 2.



Now is a good time to take a closer look at two reference sources that you may never have used before entering high school: the *Readers' Guide to Periodical Literature* and your writer's handbook.



The *Readers' Guide to Periodical Literature* is a monthly index of magazine articles, which are listed alphabetically by subject and author, but not by title. Here is an example: if you wanted to find current articles about video games, for example, you'd look under the subject "Video games" in the most recent issue of the *Readers' Guide*.



¹ The H.W. Wilson Company for the adapted diagram from *How to Use the Readers' Guide to Periodical Literature*, pages 3 and 4. Adapted with the permission of the H.W. Wilson Company.

6. Here is another sample entry from the *Readers' Guide*. See if you can fill in the table by referring to this entry.

Halley's comet
The end of the world? No, the chance of a lifetime.
J. Wallace. il *Travel Holiday* 165:6+ Ja '86

1

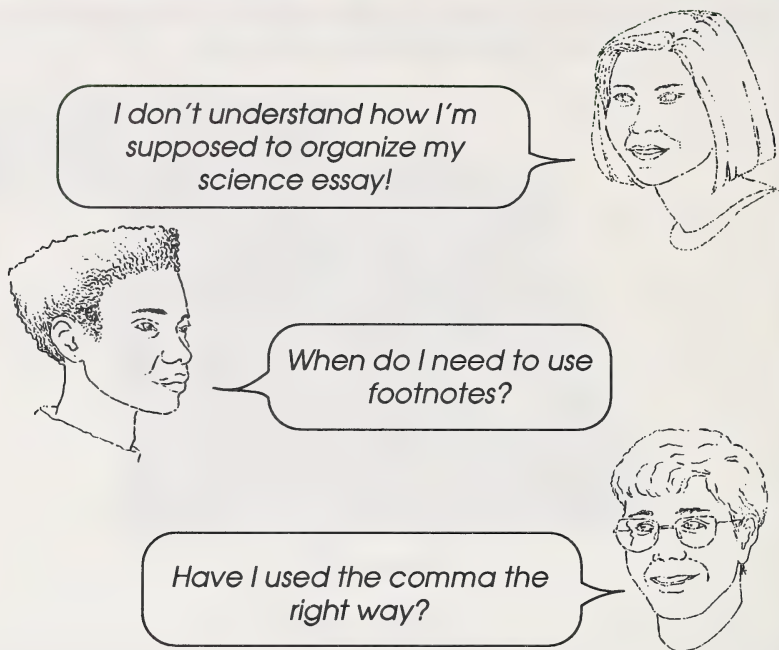
- a. subject heading: _____
- b. article title: _____
- c. magazine date: _____
- d. article's author: _____
- e. illustrations: _____
- f. magazine name: _____
- g. volume number: _____

Compare your responses with those in the Appendix, Section 4: Activity 2.



Periodicals make up an important part of a library's collection.

¹ The H.W. Wilson Company for the adapted diagram from *How to Use the Readers' Guide to Periodical Literature*, pages 3 and 4. Adapted with the permission of the H.W. Wilson Company.



As you already know, if you need answers to questions like these, your writer's handbook is a tool that can give you valuable assistance. You already became familiar with it in Modules 2 and 3, so this exercise will serve as a review for you.

The handbook is a reference tool designed to help you develop competence in reading and writing. It helps you understand such things as grammar, punctuation, and spelling rules. It also outlines the writing and research process in detailed steps. In your learning environment you may come across a variety of handbooks; there are many available on the market. Use the copy that you have to answer the following questions:

7. What is the title of your handbook?

8. Look over the table of contents at the beginning of the book. What information does it contain?

9. Many handbooks contain an index. What information is contained in the index?

10. Handbooks cover many different aspects of writing. Identify the section and page number where you'd find information about each of the following:
- a. **commas:** _____
 - b. **capitalization:** _____
 - c. **footnotes:** _____
 - d. **clauses:** _____

Compare your responses with those in the Appendix, Section 4: Activity 2.

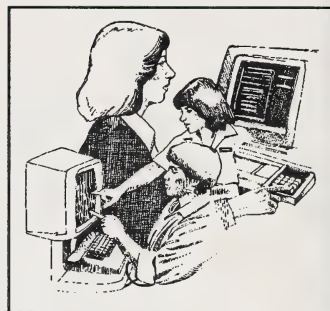


JOURNAL

In your Journal respond to the following ideas.

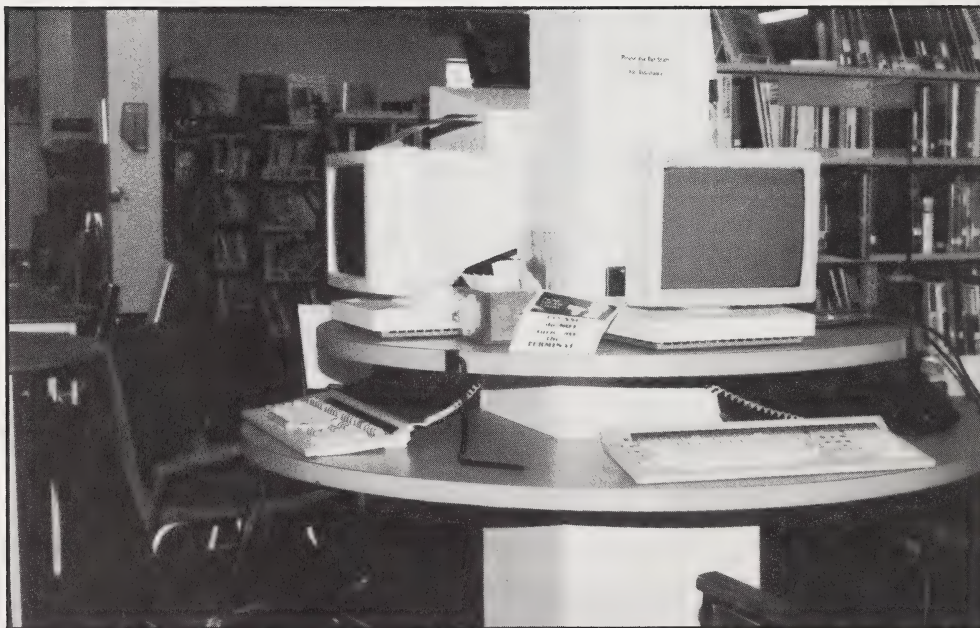
What experiences have you had using reference books? Some students feel a bit intimidated when sent to a library to do research. Describe your feelings about doing this sort of thing.

Activity 3: Libraries: What's Old? What's New?



Can you visualize scenes from an old movie depicting a library: stacks of old books, rows of file cards, and a stereotypically grumpy and straightlaced librarian? Have libraries changed? You bet!

If you've regularly visited a library in your area over the past few years, you may have noticed a significant change: the ever-increasing use of electronic technology to communicate with you, the library user.



Modern libraries generally make use of computer technology.

Even if you’ve been recently, go to your school or community library and check out the technology it uses. If any of it is unfamiliar to you, ask a librarian to explain it. Then answer the following questions:

1. What modern technology does your library use?

2. a. How can a library help you throughout your schooling?

b. How can you make use of libraries even after you’ve finished school?

Compare your responses with those in the Appendix, Section 4: Activity 3.

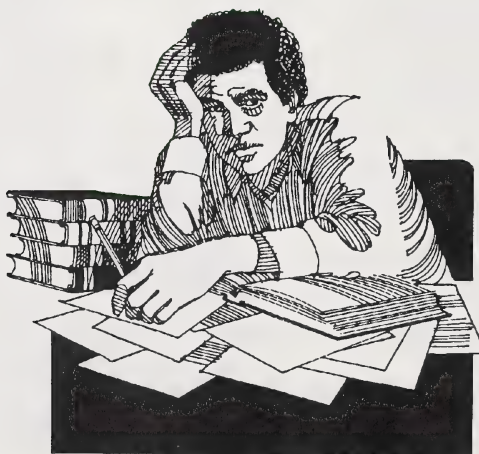


JOURNAL

In your Journal use the following questions to write about libraries of the future.

What will libraries look like in the year 2020? Describe their appearance. What services will they offer? What technology will they contain?

Activity 4: Putting Together the Research Project



A research project shouldn't be an overwhelming task if it's approached properly.



In the previous activities you looked at how to locate reference material. Now imagine that you're actually about to do some real research. You'll have to go through the actual development and organizational stages.

Start by picking a topic you'd like to investigate and write up in a research paper. It could be the life of a famous person you're interested in, a career you're thinking of pursuing, or any issue of current concern – the greenhouse effect, perhaps, or peace in the Middle East. In fact, the topic can be just about anything that sparks your interest.



Now, once you've decided on a topic, see if you can answer the questions in the following research table. Tape your responses if you wish.

How to Research Your Paper	
Define Your Topic	<p>What sources would you use to help you define your chosen topic?</p> <hr/> <hr/> <hr/> <hr/>
Hunt for Books	<p>In the library what source would you turn to in order to find books about your chosen topic?</p> <hr/> <hr/> <hr/> <hr/>
Hunt for Periodical Articles	<p>What reference materials would be most helpful to you in locating information about periodical articles?</p> <hr/> <hr/> <hr/> <hr/>
	<p>Reflect on the knowledge you've gained from Sections 1, 2, and 3, as well as this section.</p>
Find Supporting Information	<p>What type of supporting information could you use for your chosen topic?</p> <hr/> <hr/> <hr/> <hr/>

Compare your responses with those in the Appendix, Section 4: Activity 4.

Activity 5: Making the Big Decision



At the end of all your work, what reference materials will you use to actually write your research paper? Often students find that there's so much information available on a particular topic that it's overwhelming. Have you ever had that experience? Sometimes having too much information is as big a problem as not having enough.

After you've done your preliminary research, you will want to review all the information you've obtained and select what you'll actually use. If you try to keep and use absolutely everything you've gathered, not only will you find it impossible to compile in time, but your resulting paper will neither be effective nor concise. You'll have to weed through it to reduce the amount and to produce a paper that is focused.

But how do you decide what to keep and what to set aside?



Take a look at how one grade 12 student, Helmut, selected material for an English assignment. He knew he could only use a limited amount of reference material to prepare a report on the environment. So in order to select and eliminate the appropriate material, he prepared a checklist of questions to ask himself. Here's Helmut's checklist:

- Is the material directly related to the topic?
- Is the material clearly written?
- Are there diagrams and visuals to accompany the material?
- Does the material need special equipment for presentation?
- Does the material have a particular bias?

After going over the questions on his checklist, Helmut decided to use information from an encyclopedia because it was clearly written and included diagrams that he felt would enhance his report. He also selected material from a magazine that supported his own views about the environment. He decided against watching and using an available video because his VCR wasn't working. He also chose not to use information from a nature guidebook because he had some difficulty understanding the way in which it was arranged.

Your goal in selecting material is to limit the amount of research you do to what you'll actually need when you begin organizing your assignment. Your choice of material will also depend on whether your assignment will be presented orally or in print form. You'll also have to keep in mind your audience and their tastes, so as not to select material that may be inappropriate.

Consider the questions in Helmut's checklist. If you were giving an oral presentation about your favourite band, what questions would you ask yourself in order to select the most appropriate materials?

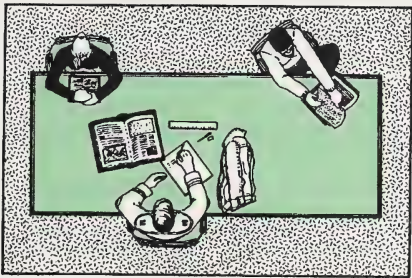
Compare your responses with those in the Appendix, Section 4: Activity 5.



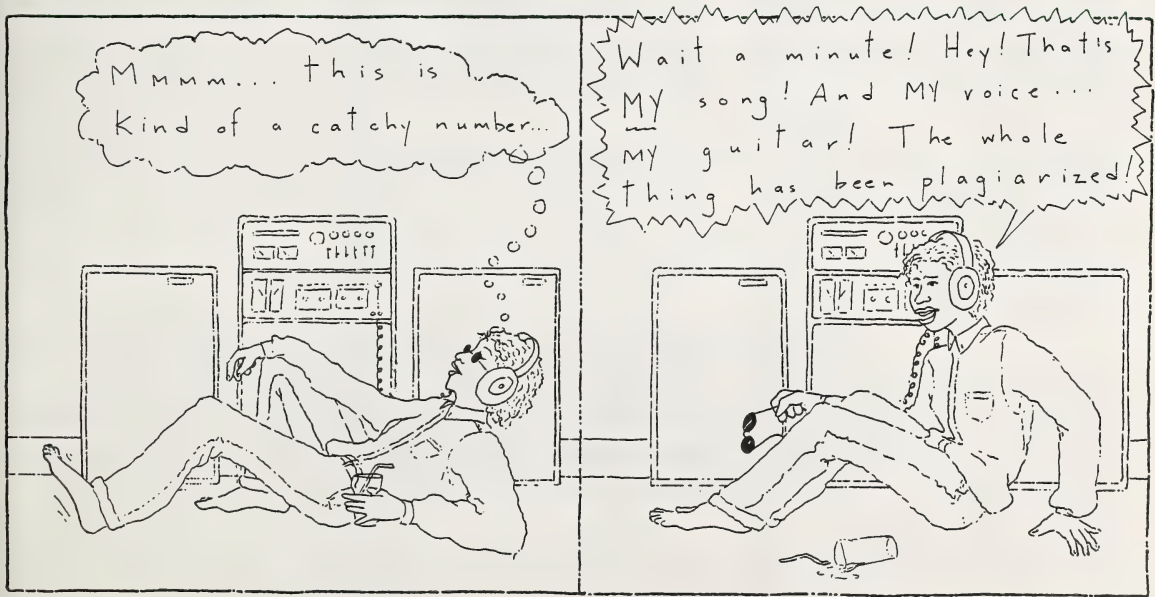
JOURNAL

In your Journal respond to the following ideas.

Have you ever found yourself with far too much research material for an assignment and not sure how to pare it down? Or do you tend to just head for one encyclopedia article and not bother researching further? Describe any experiences you've had concerning issues like these.



Activity 6: Plagiarism – A Media Problem





Plagiarism: the passing off of someone else's work as one's own

As a research writer you must always give credit for any information or ideas you use that aren't your own. People who use someone else's writing or ideas without credit to the original writer are plagiarizing material. Students found guilty of **plagiarism** will receive little or no credit for their work. A writer who actually publishes plagiarized work can be criminally charged.

Probably the most obvious form of plagiarism is simply copying something out of a book and passing it off as your own writing. Anything you copy word for word should be presented as a quotation and the original writer given credit. You also must acknowledge any ideas or facts that arise from a specific writer's work or research and are not common knowledge.

Look up *plagiarism* in your handbook. Read what it has to say.

1. Summarize the information your handbook gives you about avoiding plagiarism.

In media communication plagiarism is very difficult to prove. Many hours of research may be needed to ascertain whether a product is actually an original creation or merely copied from others. The article "The questionable ethics of modern creativity" by Michael Miller looks at some of the problems that media technology has brought to communication. Read the article, answer the questions asked after it, and reflect on the impact that changing media communication has on learning.

The questionable ethics of modern creativity

Tom Lord-Alge is a hot young rock-music recording engineer, and one reason is his enormous collection of other people's sounds. He has them neatly organized on 10 reels of tape.

He has Phil Collins drumming, James Brown shrieking, the Tower of Power horn section blaring, Bruce Springsteen yelling "whoa," a little piece of a Japanese television commercial, and about 2000 other noises.

When he works on new records, computerized recording gear lets Mr. Lord-Alge dip into his collection as if it were a palette of paints. He recently slipped the James Brown scream into a record by Orchestral Manoeuvres in the Dark.

For a song by The Cars, he pasted in the sound of TV's cartoon character Road Runner running. In 1987, the 25-year-old engineer won a Grammy for his work on Steve Winwood's latest album, where he adorned one song with Diana Ross and the Supremes clapping and stomping their feet in "Where Did Our Love Go?"

Rock records today are made this way all the time. "We're all blatantly stealing from everyone else," says Mr. Lord-Alge. "Any record is fair game, no matter what it is... That's just the way it's done in the '80s."

New technology is making the '80s a strange and lawless time to be a creative artist. Not only musicians but also photographers and movie makers are grappling with the advent of computers that let their works be manipulated by other people in powerful new ways.

The computers are stirring up big disputes in the arts world, pitting artists against producers and publishers – and sometimes against other artists.

All this raises questions that strain the modern boundaries of law, morality, and esthetics.

Are Madonna's rights infringed when another record uses her trademark squeal

electronically raised an octave? Who gets to decide whether *The Maltese Falcon* should be reissued in color? Is it wrong to lift the sunset from a magazine photo, play around with the colors, and use it for the background of another picture?

As the anti-computer faction sees it, much more is at stake in this debate than the way rock records sound or TV movies look. This faction says the new arts technology sends a dire message about artists' place in society, by overpowering their basic right to control their own work.

"Just as in other fields – in the sciences and weaponry – our technological capabilities here are far in advance of our intellectual development or our moral development," says director and actor Woody Allen, who emerged from his customary reclusion to speak out against colorizing movies.

"The problem," he said in an interview, "is that the solution in the United States always comes down so heavily for the side where the money is."

The high-tech advocates think computers open up exciting new avenues for artists. Like their opponents, some of them base their case on artists' rights. Artists, they say, have the right to use any new artistic techniques without restrictions.

"This is a new form of music, just like collages," says Arthur Baker, who runs the Shakedown Sound recording studio in New York and is known as one of the kings of audio cutting and pasting. "The technology has developed to the extent that if you like the sound, you can have the sound."

The tool of his trade is a device called a digital sampler. It can take any "sample" of recorded sound, convert it into a series of numbers, and manipulate it in virtually limitless ways by changing the numbers.

It can raise or lower its pitch, give it more or less echo, repeat it in any rhythm, combine it with other sounds, and perform

dozens of other tricks that a simple tape recorder could never do.

Samplers once cost tens of thousands of dollars, but now a cheap system sells for \$700 (U.S.). The odds are good that any pop song you hear on the radio today has sounds that came out of a sampler.

Engineers feed their samplers all manner of sounds: new ones made by studio musicians or electronic synthesizers, and old ones gleaned from other records. Using old sounds is easier and cheaper, and it has a certain renegade allure in the rock-music world.

Figuring out who gets credit for sampler music is messy. A few years ago, David Earle Johnson, a jazz drummer, brought his rare Nigerian conga drums into a producer friend's studio and played a few patterns into a sampler. Months later, he flipped on *Miami Vice* and heard his drumming running through the entire theme song.

Mr. Johnson couldn't persuade the producer, Jan Hammer, to pay him for the use of the samples. He also couldn't persuade the musicians' union to take up his case. "My mistake was I didn't have any kind of written agreement," he says.

"Now the computer has my sound for life." Mr. Hammer's manager, Elliott Sears, comments that Mr. Johnson simply wanted "money for doing nothing."

Frank Doyle, a New York engineer, recently plugged into his sampler the sound of Madonna screaming "hey!" on her song "Like a Virgin," raised it an octave, and dropped the new sound into a few parts of a song by Jamie Bernstein.

He took a horn blast from a James Brown song and turned it into a lush, mellow tone for a Japanese singer's love ballad. "I didn't feel at all like I was ripping James Brown off," he says.

That's not the way James Brown sees it. "Anything they take off my record is mine," says the soul-music pioneer, speaking from his Augusta, Ga., office. "Is it all right if I take some paint off your house and put it on mine? Can I take a button off your shirt and put it on mine?

Can I take a toenail off your foot – is that all right with you?"

So far, the U.S. copyright law, which was last updated in 1976, hasn't been much help in untangling the questions that digital sampling raises. It prohibits knockoffs that "directly or indirectly recapture the actual sounds" of a recording, but lawyers disagree as to whether that language applies to sampling and there hasn't been a court test.

One rock star trying to put up his own legal roadblocks against sampling is Frank Zappa. His album *Jazz from Hell* bears the unusual warning in small print on the cover: "Unauthorized reproduction / sampling is a violation of applicable laws and subject to criminal prosecution."

New technology has photographers embroiled in a similar dispute. At its centre are million-dollar graphics computers – made by Scitex Corp. and others – that scan photographs and convert every tiny point into computer information. Ad agencies and publications routinely use them to do jobs that would take too long or look sloppy without a computer.

National Geographic stirred a debate in the photo world when it used a Scitex machine in 1982 to move two of the pyramids of Giza closer together to fit on a cover. It used the Scitex again for another cover that year, to add a little chunk to the top of a Polish coal miner's cap that had been cut off by the camera in the original photo.

Two years ago, *Rolling Stone*'s editors faced a last-minute crisis over a cover photo that displeased the magazine's publisher, Jann Wenner. The picture showed the two stars of *Miami Vice* clowning around near the ocean.

A grinning Don Johnson wore a pistol in a shoulder holster slung over his pink sleeveless shirt. Mr. Wenner, an anti-handgun activist, refused to go to press with a gun on the magazine's cover.

Putting the picture inside a Scitex computer solved the problem. An artist sitting behind a keyboard and a big monitor

carefully overlaid the gun with little pieces of pink fabric electronically copied from the photo of Mr. Johnson's shirt.

He extended the shadows and wrinkles from the real shirt onto the new artificial patch. When he was finished, there was no trace of the gun left and no detectable seam where the computer had done its work. It was as if Jann Wenner had reached into the photograph and pulled off Don Johnson's holster.

Like digital samplers, photo-rearranging computers are leading into a wilderness of legal and ethical questions. Photographers wonder whether they will lose their copyright on pictures that emerge from a computer-tinkering session.

They also worry about losing money if publishers furtively reuse photos stored in a computer – or pieces of them. (Without a computer, a publisher usually has to use an original negative.)

Most of all, they worry that high-tech tinkering could damage the credibility of journalistic photos. "People have always wondered about writing – if you didn't hear someone speak, you can never be sure if they've been quoted right – but they've always believed photographs," says Ken Kobre, director of San Francisco State University's photojournalism program.

"Now there's no way to prove that a picture is phony," says Michael Evans, a Washington, D.C., photojournalist. Mr. Evans spent four years as President Ronald Reagan's personal photographer.

"I'm a little terrified," he says, "at the prospect of the image makers at the White House having control over a process they can seamlessly put together, like they seamlessly put together press releases."

Of course, photographers have been using artificial means to play around with their pictures for decades, cropping, pasting, using filters, and using bleach in the darkroom to brighten sections of photos.

"I have an old friend who says you shouldn't use a flash – that alters the reality – and if it's dark, you shouldn't

photograph," says Rick Smolan, co-director of the *Day in the Life* series of photo books about different countries. "This is just another tool," he says of photo computers.

But it is an extraordinarily powerful tool. Mr. Smolan has used a Scitex to fiddle with the covers of all seven books in his series, usually to adapt a photo to fit a vertical space.

In *A Day in the Life of America*, he moved the moon and a tree in an originally horizontal shot of a preacher riding up a hill. In the forthcoming *A Day in the Life of the Soviet Union*, he added an extra strip of sky to the top of a shot of Red Square at night.

He says he doesn't use the Scitex to "change the meaning of the picture" and would use it only on the cover photo, whose integrity is already spoiled by printing words on it.

The loudest battle in the computer-arts arena right now is over colorizing movies. On the one side are a handful of entertainment companies, led by Turner Broadcasting System Inc. and Hal Roach Studios Inc., that have spent millions of dollars electronically adding color to dozens of old black-and-white movies.

On the other is a loud coalition of filmmakers and critics who think the technique mutilates movies and shouldn't be used without a director's approval.

Meanwhile, movie makers are just starting to line up against another new technology: an electronic device called an audio time compressor. It performs a neat trick on audiotapes: it converts them into computer data and then deletes what the device's makers call redundant elements of sound.

The result, compressor makers say, is a tape that plays faster without turning squeaky or detectably losing any sound. Compressor makers say they can shorten a tape by up to 15 per cent.

The leading compressor maker, Lexicon Inc. of Waltham, Mass., has sold about 150 of these machines to TV stations, which use them to speed up the sound of

movies and TV shows.

Last year, the Directors Guild of America asked the Federal Communications Commission to bar or regulate the use of compressors. It argued that the machines let TV stations secretly play movies faster so that they can sell more commercials.

The FCC refused to take action. The guild has petitioned the FCC to reconsider, a request that is still pending.

Lexicon's rejoinder to this debate is that directors are even worse off without compressors. Normally, TV stations just chop up movies that run too long for their time slots.

"We don't live in a perfect world," says Ronald Noonan, Lexicon's president. "Would you rather have the thing be cut with the prejudice of an editor or would you rather have the whole thing compressed?"¹



Now answer the following questions. You may tape your responses or write your answers in the space provided.

2. Do you feel that electronic sampling and other such means of adapting an artist's work without consent is right? Explain your reasons.

¹ Dow Jones & Company, Inc. for the article "The questionable ethics of modern creativity", originally titled "Creativity Furor: High-Tech Alteration of Sights and Sounds Divides the Arts World" by Michael Miller, from *The Wall Street Journal*, September 7, 1987. Reprinted with the permission of *The Wall Street Journal*, © 1987. Dow Jones & Company, Inc. All Rights Reserved.

3. It is now possible to use image-manipulation devices to change a photographer's work. In your opinion, who should have the rights to an altered photo, the photographer or the changer? Give reasons for your answer.

Compare your responses with those in the Appendix, Section 4: Activity 6.

JOURNAL

In your Journal respond to the following ideas.

Imagine either that you're an artist whose work has been "stolen" by someone with a digital sampler or, conversely, that you're someone producing music with the help of a digital sampler and "borrowing" sounds from other musicians. Write a letter to a person who stands on the opposite side of the issue explaining your position and trying to get that person to understand and accept your position.

Follow-up Activities

If you found the activities difficult, you should complete the Extra Help. If you understand the concepts clearly, you should complete the Enrichment.

Extra Help

All writers have two basic sources of material to draw upon:

- their own knowledge and experience
- material obtained from external sources - people, books, videotapes, computer programs, and so on

Most research is carried out with the aid of reference material, usually obtained from a library. Here are some examples of standard reference materials:

- guidebooks
- general indexes
- encyclopedias
- dictionaries
- atlases
- handbooks
- bibliographies
- government publications
- books
- newspapers
- periodicals

Another important tool to use while writing up a research paper is a writer's handbook. As you have already learned, it provides quick access to information about any matter related to writing a paper: ranging from the placement of commas to the structure of the paper itself.

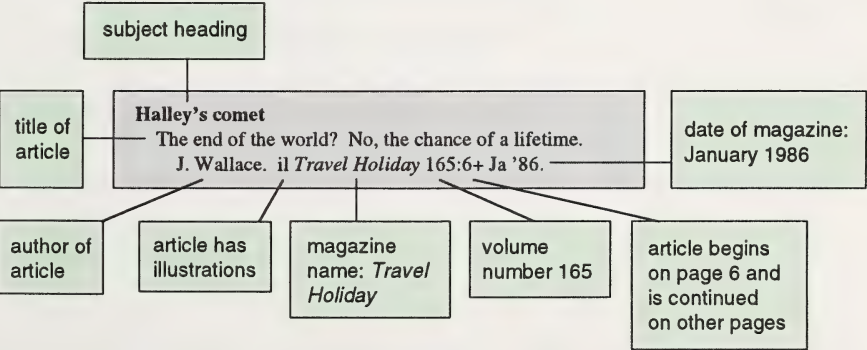


There are several steps involved in putting together research for a paper:

- First, decide on a topic.
- Second, identify which sources will most likely provide information about your topic.
- Third, go to your library and utilize those sources. Don't forget to consult a librarian.
- Pare down the material you've got to a workable amount. This may mean modifying your topic a bit; for example, the topic "The Problem of Air Pollution" might become "The Problem of Greenhouse Gases." Choosing a more specific topic allows you to eliminate more research material that might not be relevant.
- Make notes on the material you've retained and prepare to write your paper. It's a good idea to keep track of the sources you use as you go along. Be careful not to plagiarize.

Much information can be found in periodicals – which are magazines, journals and such, that are published at regular intervals. The *Readers' Guide to Periodical Literature* indexes all the information contained in periodicals so it can direct a researcher to articles that are useful. For this reason it's important to learn how to use the *Readers' Guide*.

The *Readers' Guide to Periodical Literature* is a guide intended for students, readers in general, and researchers. Here is a sample entry from the *Readers' Guide*. It should look familiar to you.



¹ The H.W. Wilson Company for the excerpt from *How to Use the Readers' Guide to Periodical Literature*, p. 4. Reprinted with the permission of the H.W. Wilson Company.

Use the following sample entry from the *Readers' Guide* to answer the questions that follow it.

DRUGS AND YOUTH

See also

Athletes for a Strong America

Drug education

Save America's Future (Organization)

An anguished father recounts the battle he lost—trying to rescue a teenage son from drugs; ed. by Garry Clifford.

R.G. Shafer. il pors *People Weekly* 33:81-2+ Mr 12 '90

Big muscles, big problems [anabolic steroids] S. De Vore. il *Current Health* 2 17:11-13 N '90

Bouncing back from crack [Phoenix House] N.S. Alexander. il pors *New York* 23:38-43 F 12 '90

The bumpy road to drug-free schools. R.A. Hawley. il *Phi Delta Kappan* 72:310-14 D '90

A 'caretaker generation'? J. France. por *Newsweek* 115:16 Ja 29 '90

Children of the damned [North Philadelphia crack neighborhood] E. Barnes. il *Life* 13:30-6+ Je '90

The crack children. B. Kantrowitz. il *Newsweek* 115:62-3 F 12 '90

Declaring war on drugs: teens fight back. M. Barbera-Hogan. *Teen* 34:56-7+ O '90

1. What is the subject of all the articles listed?

2. What is **one** other general topic that a researcher looking for articles in this area could look under?

3. Who wrote the article "Big muscles, big problems"?

4. Does the article "The crack children" contain illustrations?

¹ The H.W. Wilson Company for the excerpt from *Readers' Guide to Periodical Literature*, p. 611. Reprinted with the permission of the H.W. Wilson Company.

- 5. In what magazine did the article “A ‘caretaker generation’?” appear?

- 6. When did the article “The bumpy road to drug-free schools” appear?

- 7. What volume and page would you turn to in *Life* to find the article “Children of the damned”?

Compare your responses with those in the Appendix, Section 4: Extra Help.

Enrichment

- 1. If a new student, unfamiliar with the modern communication technology that you use or have used, entered your learning environment for the first time, what technology would you introduce him or her to first? Explain your decision.

- 2. Reflect on a research activity that you have completed during the last year. It can be from any subject you’ve studied. Use the following evaluation form to make some observations about your research work.

STUDENT SELF-EVALUATION

	Very Easily	Easily	With Difficulty
Using My Planning Skills			
1. I understood the topic.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
2. I made up research questions.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
3. I suggested possible information sources.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
4. I chose my questions.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
5. I developed a research plan.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Using My Information Retrieval Skills			
1. I identified sources of information.			
– in the school	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
– in the community	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Using My Information Processing Skills			
1. I gathered and organized my information.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
2. I discovered information I did not know before.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
3. I answered the question(s).	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
4. I edited my work.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Using My Information Sharing Skills			
1. I presented my research.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Using My Evaluation Skills			
1. I carried out my action plan.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
2. I learned the following skills which can be used in other activities:	_____		

¹ Alberta Education for the adaptation of the chart from *Focus on Research*, 1990, page 83. Reprinted with the permission of Alberta Education.



3. If you can obtain it, watch the videotape *Think About: Collecting Information – What Should I do?* (ACCESS VC212718). This short video will assist you in understanding how to collect and select appropriate information for a particular assignment. After viewing the film, answer the following questions:

a. What are two suggested ways of collecting information?

b. What are two suggested ideas for selecting the most important information?

Compare your responses with those in the Appendix, Section 4: Enrichment.

Conclusion

Has your knowledge of how to use print and visual communication increased? You may feel more at ease now that you’ve had more practice in these areas. Do you feel you’ve become more critical about how information is presented? Have you become skillful at combining your reading, viewing, and listening skills to improve your research skills? You may discover that researching is an ongoing process: each and every day you will find that your research skills are invaluable tools even outside of the class. Use them whenever possible.

ASSIGNMENT

In your Assignment Booklet complete the assignment(s) for this section.

MODULE SUMMARY




In this module you were given the opportunity to explore how viewing and reading nonfictional material affects your learning. Now you should be able to understand, interpret, and relate to media communication with more confidence and skill.

This module has been designed to assist you in developing new reading and viewing strategies. It has provided you with a closer look at news stories and documentaries and encouraged you to look at how technology has influenced the learning environment. As a result, you may also now be interested in meeting other people involved in media communication and technology.

Most importantly, you should have discovered some interesting things about yourself. Do you read for enjoyment? Do you understand how the message of a presentation can be affected by factors such as angle and light? Do you notice how opinion and bias may influence a writer's work? Have you thought about how intelligent viewing encourages involvement, critical thinking, and freedom of expression? If you have, you're well on your way to being an informed, independent, and thoughtful member of our communications world.

Appendix

	Glossary
	Activities
	Extra Help
	Enrichment

Glossary

Article

- a short, nonfictional piece of writing usually found in a newspaper or magazine

Background

- the part of a picture that appears farthest from the viewer

Essay

- an organized composition that develops a thesis, or position, on a given subject – often in a personal way

Fiction

- writing that derives from the imagination

Foreground

- the part of a picture that appears closest to the viewer

Nonfiction

- writing concerned with factual events or information

Photo essay

- a collection of photographs selected and arranged so as to convey a theme

Plagiarism

- the passing off of someone else's work as one's own

Proofreading

- reading over a piece of writing checking for surface errors

Skim

- quickly read only the most important parts of a passage looking for key words, topic sentences, and headings in order to get the general idea

Suggested Answers

Section 1: Activity 1

1. Mr. Davies describes fictional writing as any sort of narrative – long or short. It centres on story elements like plot and character. When people read fiction they look for things that connect with everyday experience as well as odd, unusual situations. Fiction, remember, is imaginary; it is created by the writer.
2. Mr. Davies mentions biography, autobiography, newspaper articles, and the writing that appears in magazines – articles and essays. Remember, this list is not complete.
3. He looks for non-story elements. He's interested in such things as vocabulary, sentence structures, and writing that stems from personal experience. He uses the example of Helen Keller's autobiography.

Section 1: Activity 2

1. In the first version, a woman was bitten and killed by a large snake rolled up in an imported rug. In the third version the shopper was killed by an insect bite. In the middle version the snake was still there, but it was hidden in a sweater, not a rug, and the victim didn't die.
2. a. Answers will vary. It could be the fact that a woman in a department store was once bitten by a snake or an insect.
b. The remaining details of the legend have probably been fictionalized to suit the storyteller.
3. Answers will vary. Do you tend to believe things you hear on the news? Do you believe everything that friends tell you? Or do you mistrust both?
4. People generally love to discuss bizarre tales they may know. People may tell other snake stories. Others might discuss hospital care and antidotes for poisons or what department stores they will or will not shop at. People who are suspicious about the story's accuracy might want to debate whether or not it's true. You may have other ideas.
5. The media is responsible for checking facts before printing a story. It seems that in this case it wasn't done. This means that the media served to spread the story further and also to make people believe it because, of course, the media presented the story as news, or truth.
6. When you're taping your version of "The Snake in the Blanket," you might consider using names of stores and people in your area. Does it necessarily have to be a snake that bites someone? You may wish to make other changes that will make the story more meaningful to your audience. Did you pick up any techniques used by professional newscasters? Were you able to incorporate them into your telling of the story? Did your audience enjoy the presentation?

Section 1: Activity 3

1. Answers will vary. Did you read a Stephen King novel? How about *The Hobbit* by J.R.R. Tolkien? Or maybe you read an article in a magazine about rock music?
2. Answers will be personal. Did you read your selection to gather information about an assignment or was it for enjoyment? Did someone recommend the writer to you?
3. Answers will vary. Many students find it difficult to read nonfictional material that they aren't interested in. Some nonfiction, like some fiction, is written in a very dry style which always makes reading it a struggle. It can also be difficult to read if it is highly technical.
4. Answers will vary. Many students enjoy reading self-help information because they feel it increases their knowledge in areas that interest them.
5. The author wants to inform the audience about how to keep fit in the '90s.
6. The first paragraph contains the main idea.
7. This sentence best summarizes the entire article:

By mixing and matching two or more fitness activities, such as squash, aerobic classes, swimming, rowing or cycling, you not only combat boredom but also get a well-rounded workout and exercise muscles you may have been neglecting.
8. Here are a few magazines that may carry similar articles: *Shape*, *Weightlifting*, *Sports Illustrated*, *Prevention*, *Health Today*. You may have discovered other magazines.
9. The author wants the reader to critically examine how men are portrayed in contemporary literature and film.
10. By reading the first and last paragraphs you'll discover that the main idea of the essay is that the media tends to give us black-and-white caricatures of men and women that distort reality – especially where it concerns male violence. Shouldn't we try to present a better, truer image of both sexes?
11. You may have noted that in articles, certain facts are presented but the way you interpret them is left up to you. In essays, this one in particular, the writer presents facts and encourages you to see them through his eyes. He gives you his own interpretation.
12.
 - a. Essays appear in more thoughtful magazines designed both to inform readers and make them think. These include news magazines, literary magazines, and so on.
 - b. Answers will vary. A few well-known newsmagazines are *Time*, *Newsweek*, and *Maclean's*.

13. Answers will, of course, be subjective. Here are a few likely ideas:

- Robert Langdon reads material that other lawyers have written in order to prepare for cases. He has also written nonfictional material about interesting casework he's been involved in for other lawyers and judges to read.
- Leola Kapchinsky writes entertaining articles for magazines about the trials of raising children and running a home. She also writes regular letters to the editor at her local paper regarding current issues that she is concerned with: effective health care, education, and consumer awareness.
- Irving Alperson writes simply because he likes it. At the moment he's composing a book on how to enjoy an active retirement. He reads nonfiction chiefly to improve his skills in his preferred activities – golf, carpentry, and fishing.
- Madeleine Wilson has contributed to an educational manual for other student teachers about to enter the classroom. She has also written articles about dealing with racism in the workplace. She reads nonfiction chiefly to keep up with world events so that she can provide her students with up-to-date information about what's going on.
- Marcel Gingras considers himself a “realist.” He enjoys reading about real events and situations. History and biography interest him in particular. He also reads nonfictional material to learn about occupational safety, among other things. He once wrote a short piece on securing a job in the construction industry.

Section 1: Follow-up Activities

Extra Help

1. The article is about self-talk and how it can affect you.
2. Yes, they do. The writer supplies enough information to adequately support the topic.
3. The most important things the author says about self-talk are the following:
 - Negative self-talk drags you and your self-esteem down.
 - Positive inner dialogue can help you solve problems and build your self-esteem.
 - Keeping a diary and jotting down positive or negative statements will help you monitor how you're feeling about yourself.
 - Self-talk can help you deal with specific problems.
4. The main idea of the article is that changing your self-talk from negative to positive will be rewarding.

Enrichment

1. Your answers will vary. There are over four hundred different monthly magazines available in large libraries in Alberta. Did you know there is a magazine entitled *Tattoo*? Did you note the number of magazines like *Conservationist* that deal with the environment? Or did you leaf through any literary magazines like *Books in Canada*? Were there magazines available to help you with your science projects, like *Scientific American*? Many students find the selection of magazines fascinating.
2. Articles can provoke emotional discussions about issues that are close to the heart or, on the other hand, intellectual discussions about world issues. Usually a well-written article will stimulate discussions that move on to unrelated topics. Many discussions will lead to comparisons with other articles, books, or films that deal with a similar topic.
3.
 - a. The video's main idea is that it is important to be a good listener. It demonstrates what happens when you don't practise active listening skills.
 - b. The three skills the video stresses are
 - paying attention to the speaker (it's important to maintain eye contact)
 - asking questions (if you cannot ask questions immediately, write them down and ask them later)
 - restating the message to yourself to ensure that you have the main idea

Section 2: Activity 1

1. Did you discover that you read the headlines first? You might also have turned immediately to sections that deal with a favourite interest like sports or your horoscope. Did you find that you read articles with catchy phrases or pictures first? Many people find that they enjoy reading first about something they already know.
2.
 - a. Did you discover that you didn't read up on stock market? Did you find that sections with very fine print didn't interest you?
 - b. You might not choose to read a particular section of a newspaper or magazine if you aren't familiar with its content or its format. You may not read it because you have no need to know the information it contains or you simply might not be interested in it.
3. Was it an article about a topic you were somewhat familiar with or something that you knew absolutely nothing about? Was it in a section you usually read? Maybe you read an article that contained information you needed to find out for a social studies class. Did your friend locate any new information in an article that you hadn't read? Many people read articles about subjects that are especially important to them.

4. Did you feel that most people read the front page article first? Do you think people are more likely to read articles that are accompanied by pictures?
5. Newspaper organizations indicate that the average Canadian newspaper reader spends fifty-three minutes a day with the newspaper. Newsmagazine writers estimate that only two-thirds of any magazine is ever read. Did you discover that the time you spent with the paper was influenced by outside factors like commitments to other activities or someone else wanting to read the same newspaper or magazine at the same time?

Section 2: Activity 2

Here is how one grade 10 student “read” the article. The notes and underlining you made in this article will probably differ from this sample. What is most important is that when you reread the article, you feel that you’ve noted the most important facts that you’ll need to remember for future reference.

The End of Meaning

main idea

A number of writers, broadcasters, and journalists have recently been expressing concern over the widespread and growing problem of illiteracy in our society. CBS’s *60 Minutes* has aired a report on the complete functional illiteracy of some college graduates who went through university on sports scholarships. Scarcely a week passes without an article appearing in a magazine or newspaper, often with a sensational headline, giving a similar story. (On June 16, 1980, the *Montreal Gazette* carried a story headed “At 19, he can barely read or write.”) A recent government-sponsored report in Canada estimated that five million Canadians are functionally illiterate.

Even among the literate it is clear that the ability of the average person to express himself clearly, simply and precisely, in writing and in speech, has declined in recent years. A glance at the letters page or the “Dear Abby” column in any newspaper should be enough to convince anyone that the average person’s writing ability is quite inadequate, even for such a relatively undemanding task as the composition of a letter. The same is true of speaking ability, as one meets more and more people who are even unable to construct a coherent, grammatically correct sentence, seeking

instead the comforting support of such meaningless conjunctions as “you know,” “sort of,” “I mean,” “like,” and the repetition of a small number of appallingly overworked all-purpose words such as “uptight,” “hassle,” “upbeat,” and the like.

Whereas not long ago the average North American was estimated to have a working vocabulary of only a few thousand words, today he appears to get by with only a few hundred, including those few just mentioned that recur with the maddening monotony of a scratch on a record. (T.W. Lawson, head of the English department of Trinity College School, in Port Hope, Ontario, tells of a typical Grade 11 student who did not know the meaning of *conciliate*, *deter*, *enthral*, *exhaustive*, *haphazard*, *hilarious*, or *naive*.) The English language is one of the richest and most powerful in the world, and has been developing in scope, colour, and precision since the time of Chaucer. Yet today we see less of it than a mariner sees of an iceberg. *what*

What are the reasons for this drop in our standard of literacy? To say that people do not write as much as they used to is to beg the question, why don’t they write as much? The same question may be asked about reading.

who

Look for answer to this question

The fact that ours is what Hugh MacLennan calls “the age of distraction” no doubt has something to do with it. Since the end of the war we have had to live with a growing number of diverse and insistent media distractions, all of which have helped rob us of our concentration and fill our minds with trivia. TV brings its message of uniformity into nearly every living room in the land; the radio blares its concentrated bursts of sound into the home, the car, the garden, the beach, the street, and 1000 other places; piped-in music invades the restaurant, the hotel lobby, and even the dentist’s waiting room; often vulgar advertising messages intrude into our line of vision from billboards and the sides of buses, subway walls, and even cereal boxes; and every day a gargantuan pile of printed matter is delivered in the mail, left on the doorstep, or just allowed to fall out of a swollen newspaper onto our laps. Everyone clamours for our attention, be it only a glance at a full-page colour advertisement costing thousands of dollars or an even more cursory look at a 20-second burst of concentrated sales talk in prime time costing much more.

how Nor is this all. Even the ubiquitous telephone has played its part; more than anything else it may be held responsible for the loss of the art of letter writing. The advent of computer-corrected multiple-choice exams in schools and universities has meant that it is now possible for many people to go through life without knowing how to write in anything but block capitals, assuming they know how to write at all, which it would appear many do not. Today, it is simply no longer considered to be fundamental to develop the ability to express oneself in writing.

The fact that writing is a discipline and, as such, is not easy to learn has only compounded the problem, for the direction of modern society is to escape the tedious and time consuming. This is the age of the labour-saving device and the electronic gadget. We have instant coffee, fast food, and everything else “while you wait”; books tell us how to do things “without really

trying”; we have cameras that give us instant pictures, photocopying machines that give us instant copies, and TV that gives us the news “as it happens.” Why should we spend time learning how to write?

Indeed, of all the distractions of our age, none has had so great an impact on the standard of literacy as television. No other single invention so rules the average North American’s hour of leisure as does TV, and no other invention makes such a mockery of that most versatile, awesome, and mysterious gift with which we have been endowed; the mind. Concentration, creativity, subtlety of thought, and development of imagination – all are sacrificed before the electronic altar in the living room. And the viewing of television is a seductive pastime because no active participation, either mental or physical, is required on the part of the viewer; he is the passive recipient of one-way communication, and it is inevitable that after a while his mind, growing sluggish, will lose the quickness and resilience that comes from communication that is an exchange. The viewer is often not even a sounding board, but a human black hole, into whom communication disappears without a trace.

The validity of this claim may be tested by asking the average viewer how many TV programs that he saw more than a few days before he can remember. In most cases it would be surprising if there were any. The reason for this may be that the medium gives the viewer no time to reflect on what he sees, assuming it’s worth reflecting on. Everything, even the viewer’s emotions, is orchestrated in the studio (think of canned laughter). Small wonder that in his book 1984, George Orwell placed a two-way TV screen in every room.

Conversation is an art that benefits the mind in a unique way. No other activity is so useful in developing powers of verbal self-expression under conditions that demand mental reflex and agility. In its most developed form conversation is

how to solve the problem

intellectual combat, the art of verbal self-defence. It is mental exercise without equal, and as such plays a key role in the development of the literate functions.

Reading is equally as important, but it too is much less common a pastime than it used to be. With it are being lost such positive side effects as the exercise of the memory and the development of the powers of concentration and imagination. It may not be too farfetched to link the increase in television viewing to the increase in the use of drugs; one of the reasons drugs are commonly used is that they give release to the imagination, an effect that watching TV does not have.

That TV does not require the viewer to exercise his imagination is perhaps the worst indictment that can be brought against the medium, for our imagination is not only unique to the human race, but is possibly the greatest gift with which we have been provided. It is from imagination that have come all the world's great literature, music, architecture, and works of art; it is imagination that has set us free from the bonds of the material world and allowed us a glimpse of the transcendent. It was this feeling that Father Alphonse Déquière expressed when, shortly before he was tortured and executed by the Nazis in 1944, he wrote: "When the prison door closes, my mind flies out through...the window to freedom."

But reading is not easy, if by reading we mean more than just deciphering printed symbols. It is a habit that requires a long period of cultivation before its benefits are reaped. These benefits include a range of experience of other cultures and peoples, understanding of human nature, independence of thought and strength of conviction, not to mention an awareness of the beauties of the English language, with all its great literature and poetry. Those who do not read eventually become such that they cannot read because they do not know how. They have lost the ability to concentrate and use their imagination in order to derive more than just immediate benefit from the factual information

conveyed by the words.

Children who see their parents read grow up accepting it as a natural activity and form the lifelong habit of reading. But how many parents read and have discussions of any complexity or duration with their children about what they have read? And today, as the number of illiterate, or semiliterate, school-leavers indicates, it seems to be equally as hopeless to expect children to develop reading habits at school.

Whereas at one time literacy skills formed an integral part of education, today they are no longer stressed; indeed, it has been noted that standards of literacy among teachers themselves have been declining.

Is this true?

The young generation is frequently referred to as "the television generation," and one young math teacher tells of the way in which the full significance of this epithet struck him. One day, while explaining something to a class from the board, he became aware that, though they seemed attentive, most of them were wearing facial expressions of almost hypnotic blankness and detachment. He suddenly realized how easily their minds were able to slip into a state of passive reception, which after a time became a sort of mental inertia, rendering them unwilling (and eventually unable) to undertake any sort of mental or physical activity. He describes how even lifting a pen became to them a task of almost agonizing proportions. He says he felt they appreciated his histrionics and mathematical ability, and were prepared to watch him and be entertained, but that it was impossible to elicit any sort of response from them. They had become less and less able to *do* things, and more and more used to *watching* things being done. Considering that the average schoolchild watches from two to five hours of TV a day, this is hardly surprising.

That there is a reaction against the direction in which all this is leading us may offer some small hope to those who might otherwise despair. As well as catching the interest of a number of observers in the media, the phenomenon

of creeping literacy has recently become a cause of concern among educators. More and more, they are calling for corrective measures to be taken to try to reverse the decline of literacy in our society.

In this regard, it would be helpful if teachers, writers, broadcasters, journalists, and anyone else whose spoken and written words reach the larger audience were more concerned in a practical way with seeing that the precision of the English language is preserved and appreciated by those who use it. Some already are, but for the most part they tend to submit too readily to the mediocrity of common usage. There is too much at stake; we cannot afford to go on having the unique qualities of our minds suffer any more abuse.

It is also disappointing and ironic that the inability of the average person to communicate comes at a time of widespread interest in the theoretical study of communications. Communications

“experts” may reply that there is more to communication than writing and speaking, and there is even a small band of thinkers (communicators?), whose oriflamme was hoisted by Marshall McLuhan in the 1960s, who hold that the printed word is dead and that we are entering the age of “total communication” and the supremacy of the visual image. In spite of their theories, written and spoken forms of communication still are, and seem certain to remain, the most fundamental forms there are. They certainly are the most common forms of communication in everyday use, and are basic to the very nature of human political, business, educational, and social relations. Even the “total communicators,” as Bernard Levin, formerly of *The Times* of London, has waggishly pointed out, chose to announce their theories that the printed word was finished in a succession of books.¹

“total communication”

Your notation will be different if you used your own article however the process is the same. You should have noted the following:

- the main idea
- titles, subtitles, and other captions
- any key words or phrases
- any questions you wanted answered

You should then reread your underlining to make sure you have a summary of the entire article.

Section 2: Activity 3

1. a. A **statement of opinion** is a statement that cannot be proven or disproven. It’s open to discussion.

b. A **statement of fact** is one that can be proven objectively to be true or false.
2. Statements of opinion appear in editorials or regular columns written by reporters in which they express their views about issues, and in analytical pieces in which reporters analyse complex issues. They also appear in letters to the editor.

¹ Addison-Wesley for the article “The End of Meaning” by A. Stephen Pimenoff from *Media, Images and Issues*. Reprinted with the permission of Addison-Wesley.

3. Parts of a newspaper that should be entirely factual include news stories as well as classified ads, obituaries, and announcements.
4. Here is a copy of the article with the statements of fact noted. Note that the survey results serve as proof to the statements made in the article. Some of Mr. Larson's comments were not noted as facts because he used the word "probably." Some people might argue that his statements are facts. What do you think?

===== Nearly four in 10 can't write simple letter =====

Statistics Canada literacy study finds only 47% of adults make the grade in writing

More than a third of Canadians lack the writing skills to draft a letter requesting appliance repairs, a major literacy survey shows.

The writing skills survey – the final part of a major \$2-million Statistics Canada study on literacy – found that 38 per cent of Canadians aged 16 to 69 (or about 6.8 million people) were unable to write a letter to a company regarding repairs to an appliance still under warranty.

It also shows that one in eight adults (or 1.9 million) could not write a simple note instructing a household member to turn on an oven to a specific temperature at a certain time.

The study, conducted in October 1989 for the National Literacy Secretariat, tested 9,500 Canadians on their reading, writing and numeracy skills.

"The writing skills portion was consistent with the findings of the other two parts," said Dick Nolan, director-general of the secretariat, a federal co-ordinating agency set up in 1988.

"But it was more difficult to come up with tasks for the writing skills that would provide consistent findings from coast to coast."

Nolan said the survey recognizes that while writing may not be an everyday activity for many Canadians, the tasks chosen do reflect typical situations in which writing skills are necessary.

Only information content was considered in the scoring, Nolan said, rather than spelling, grammar or style.

The sixty-two per cent who were able to write the letter to the manufacturer includes 15 per cent who omitted some of the information asked for in the task.

Only 47 per cent included all the information requested. The testers concluded that the letters written by the other 15 per cent contained enough information so that the appliance would probably be repaired and returned.

Peter Larson, a human resources specialist with the Conference Board of Canada, said the survey underlines "a very large problem in the workplace."

Office workers eyeing promotions need writing skills to get ahead, he said.

"Probably two out of three workers – mechanics and hairdressers, for example – don't use writing very much on the job.

"But writing skills are essential in organizing and presenting an idea, particularly for middle-level managers in offices."

Noted Larson: "It shows why effective writing courses are so popular out there."

The writing skills portion of the survey was released last month. The reading skills section, made public last summer, showed that 38 per cent of Canadians have some difficulty understanding everyday reading material.¹

¹ *Ottawa Citizen* for the article "Nearly four in 10 can't write simple letter," by Bruce Ward, from *The Edmonton Journal*, January 4, 1991. Reprinted with the permission of *Ottawa Citizen*.

5. Mr. Martin's opinions should be easy to distinguish. Note the use of phrases like, "to me" and "I think." His biases will be very clear for readers who have been reading his column on a regular basis. The use of adjectives like "smug," "vociferous," and "sane" to describe various people within the debate, indicate Mr. Glenn's biases towards education. Compare the statements that you noted to those marked in the following copy of the article:

=== Don't blame the educator – look to the theory ===

The '80s have so far been a school-bashing decade. I sit here with copies of *A Nation at Risk* and *A Place Called School*, two major reports on the serious problems of education in the United States. Close at hand is Stephen Hume's hard-hitting editorial of Dec. 17 citing the endless stream of gloomy news stories about the state of education and blaming "smug educators."

Beside it I have Susan Walton's report in *Education Week* detailing further the cheerless eight-nation tests sponsored by the *Dallas Times-Herald*. Next to this report sits a cassette of Barbara Bush, wife of the vice-president, describing on CBS the scope of the literacy problem, along with first-hand testimony from basketball star Kevin Ross, who dropped out of university to learn how to read at Marva Collins' Chicago academy of basics and classics.

Across the room are stacks of other critical reports and tapes, growing at a startling rate.

In another corner of the room are the defences by educators – most recently *The Journal* letter from vociferous Dr. Bill Baergen, Stettler's deputy school superintendent, arguing that the schools do a better job, at least, than the press. More sedate, but also supportive of school competence, are October, 1983 reports from the often-maligned Student Evaluation Branch of Alberta Education, showing 88 per cent of students scored at an "acceptable" level on Grade 9 social studies, four-fifths of Grade 6 students

achieved at "80 per cent level" on "basic facts" in math, and on Grade 3 Science Achievement Test, "the provincial average is 78 per cent for knowledge and application of scientific process skills and subject matter."

What is a sane person to make of all this endless controversy about the quality of education? The attacks, mostly from outstanding laymen, seem to me, in the main, more credible than the educators' defences, and less subject to conflict of interest.

For a quarter century, I've known a wide cross-section of the people who do the work of the schools and who run them. They seem to me as dedicated, serious and honest as the people I worked with, earlier in my life, in an engineering firm, three hospitals, a large public library, a world-famous publishing enterprise, and a large manufacturing industry. I find school people no smuggler than journalists or professors.

I don't think it's educators, at school level, who are at fault, except to the extent that all professions tend to wear down the common sense of those who work in them.

I've said before in this column what I think is really wrong with schools. It's not educators, it's theories. Most grievously it's theories of reading which lead to the practice of detaching the written language from the spoken.

Middle-aged fogies like me read as easily as we listen, because what we read translates itself into lightning-fast "mental"

sound. People who were taught to guess words from context and other clues do not have the inner flow of communicative sound that makes print equivalent to speech and carries the meaning of language.

Guessing is enshrined in current reading

practice. The result is disaster for schools and for their students, and the proliferation of endless reports and lamentations on what's wrong with education – without ever getting to the real point.¹

Section 2: Activity 4

1. Answers will vary. Did you discover that your article was written in the inverted triangle as well? Some articles may be written in the reverse order, ending with the main idea. How many supporting details did your article have? A good article usually has two or three strong points to support the main idea. Sometimes the closing of an article is a summary: this is usually the case in a feature article that is a page or two in length. Check your headline again. Do you feel it supports the main idea? An editor might create a headline that captivates the audience but does not necessarily support the main idea.
2. Did you find many errors in your Journal entry that needed changing during the editing process? Good writers usually go over and over their work, polish and fine-tuning it.

Section 2: Activity 5

Your observations will vary, but here are a few ideas:

- **Audience:**

- Did you discover that television, radio, and the newspaper may be geared to an adult audience? Did you find that the terms used on the radio and television may be easier for the audience to understand?

- **Length:**

- Did you discover that a radio newscast may be as brief as sixty seconds while a television newscast may be as long as an hour? Did you note the fact that you can take as much time as you want to read the newspaper or a newsmagazine?

- **Bias:**

- Did you find it difficult to judge whether a newscast was biased? Many viewers, readers, and listeners feel they must listen to several reports on a particular issue before making a judgement.

¹ R. Glenn Martin for the article "Don't blame the educator – look to the theory," by R. Glenn Martin, from *The Edmonton Journal*, January 15, 1984. Reprinted with the permission of R. Glenn Martin.

- Did you discover that the opinions heard on television are usually voiced by private citizens? Did you notice that opinions on the radio were kept to a minimum? Did you note that many newspapers and newsmagazines have an entire section devoted to citizens' opinions?
- Did you notice that all three media based most of their newscasts on fact?
- Is it your opinion that newspapers or newsmagazines give the best coverage of a news event? Did you listen and discover that often radio broadcasts only give highlights? Did you appreciate the background information that the television newscast is able to give?

Section 2: Follow-up Activities

Extra Help

1.
 - a. SO
 - b. SF
 - c. SF
 - d. SO
 - e. SO
 - f. SF
2.
 - a. opinion
 - b. opinion
 - c. fact
 - d. opinion
 - e. fact
 - f. opinion
 - g. fact
3.
 - a. Each week the same writer uses this part of the paper to express her views on a particular subject. It's her column.
 - b. Answers will vary. If you can verify the statement objectively, it's factual.
 - c. Answers will vary. If the statement expresses a view that can't be proven right or wrong, it's opinion.
 - d. It doesn't just report the facts. It expresses views as well.
 - e. No. The writer uses a more traditional style designed to draw the reader in gradually rather than present the important facts at the start. Bit by bit we learn about Ken. The article ends with a traditional summary conclusion rather than with the addition of one or two of the least significant aspects of the matter being treated.

Enrichment

1. a. Mr. Eberhardt suggests that writers prepare several drafts before the final one so they can experiment with word choice and sentence structure. Also, in the second and third drafts the writer can correct run-on sentences and verify the spelling of difficult words.
- b. There are three key factors writers should consider while editing their own work:
 - All sentences should be clear and organized in a logical manner.
 - All mechanical problems such as spelling and punctuation should be solved.
 - The polished draft should read smoothly.
2. News reporters often cover certain types of issues. You may decide to interview someone who is covering the city or town council in your area. Find out what the key issues in your area are. Ask the reporter how he or she avoids or includes personal bias and opinion when writing. Ask to see examples of bias or opinion in the reporter's writing.
3. a. Mr. Brown believes that in the real news pages, reporters should not express personal opinion or bias. Editorials, by contrast, are meant to express opinion, as do columns. In between there are stories labelled *analysis* or *opinion*, which fall somewhere between opinion and straight news reporting. He points out that opinion plays a large part in selecting what material will be printed and how it will be presented.
- b. No. He says few readers are objective. If they read something that agrees with their views, they think it's fair and accurate reporting. If something disagrees with their beliefs, they tend to dismiss it as rubbish.
- c. Mr. Brown finds that some staff members don't like being criticized from inside their organization. He also thinks that some callers are unreasonable and make unfounded accusations of bias in *Journal* articles.
- d. He thinks it's ironic because these same columnists often openly criticize others in their columns.

Section 3: Activity 1

1. a. The title is "The Mission of the Camera."
- b. The title suggests that the article deals with photography.
2. Answers will vary. The article may be about what a camera does.
3. a. The subtitle of the article is "To me, photography is a means to an end – the picture with purpose and meaning."

- b. The subtitle clarifies the idea that the article is about photography. It also suggests that the article will tell you something about the purpose of photographs.
4. a. The subheadings are “The purpose” and “The meaning.”
b. This indicates that the article will have two main ideas.
5. Answers will vary. Some key words that may have stood out to you are “photograph,” “communication,” “purposeful,” and “amateur.” You may well have selected others.
6. Reading the first and last line of each paragraph usually gives you the main idea and important concepts discussed in each paragraph. This helps you predict what the article is about.
7. Here are some points you may have discovered by reading the article:
 - Any photograph is a means of communication.
 - Sometimes a photographer’s interest is not shared by the observer.
 - Any photograph has a message or meaning.
 - A meaningful photograph begins with an idea.
 - Original photographs tend to be more interesting than others.
 - There are many opportunities for exploration with a camera.

Do you have any other ideas? Share them with someone you know.

Section 3: Activity 2

Answers will vary throughout this activity.

1. a. Did you discover that you keep pictures of your family and friends? Do you have pictures of your favourite musical groups or athletes? Or do you collect pictures just because they portray images that you find interesting or attractive?
b. You may enjoy looking at your pictures when you feel relaxed or they may bring back memories or provide inspiration. Do you have other reasons for keeping them?
2. These pictures may tell others what things that you like or enjoy. Maybe they represent some of your dreams or else they could give some idea about where you live or where you’ve travelled to.
3. Do you find it fascinating to look at pictures of yourself? Does looking at them make you feel good about yourself? Do you try to imagine how other people look at you? Do you feel these pictures hold a special message for you? Do you have any other ideas?

Section 3: Activity 3

1. **The long shot:** There is more detail in this picture. The subject is smaller. Did you know that in advertising a photographer will often choose a long shot to link the product to a particular lifestyle? Filmmakers use long shots frequently.
2. **The medium shot:** This is a popular sports shot. You can see all of the main subject as well as recognize some of the background detail.
3. **The close-up:** The shot gives you detail about the main subject. News photography and television prefer close-up and medium shots.
4. **The dark shot:** This is usually used to create a sense of drama and suspense.
5. **The light shot:** This shot is usually used to create a light, airy, lively feeling.
6. **The high-angle shot:** Shots from this angle emphasize space and distance.
7. **The low-angle shot:** This makes the subject seem large and imposing. Have you ever noticed this shot on commercials? It gives the advertised product the appearance of importance.
8. **The diagonal composition:** Did your eyes sweep from corner to corner? This is a favourite shot of news photographers.
9. **The eye-level shot:** Many amateur photographers enjoy this type of shot. Notice that the shape and proportion of the subject are as we normally see them.
10. **Centred – or symmetrical – composition:** Notice that the subject is centred in the background. This creates a feeling of symmetry and repose.

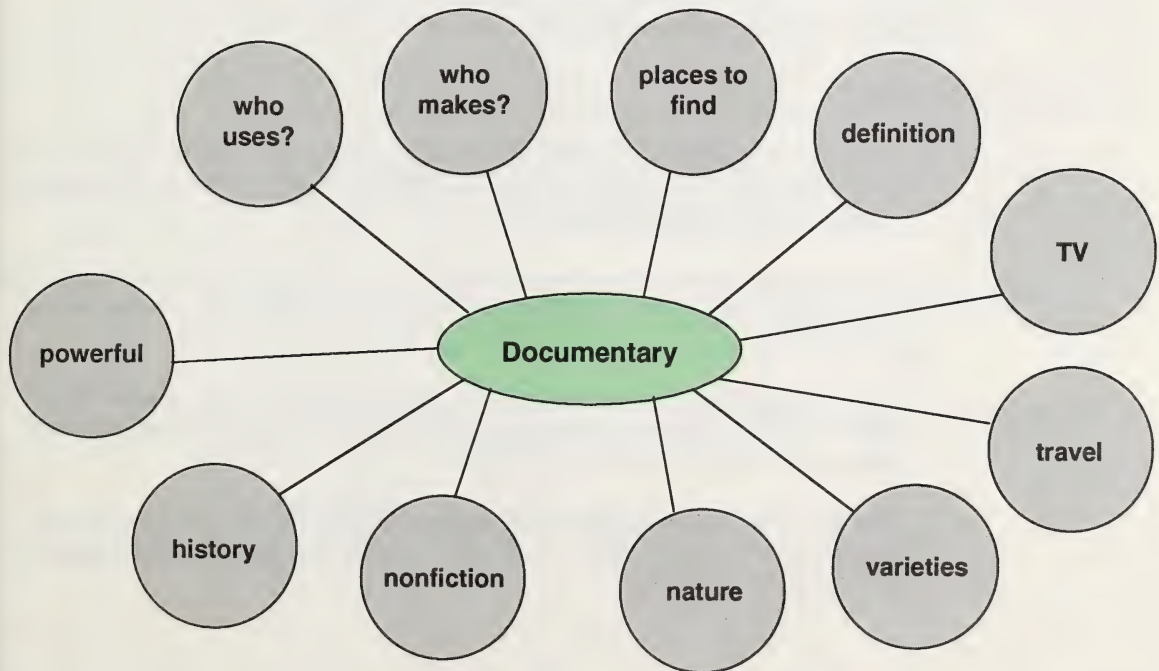
Section 3: Activity 4

1. The foreground contains the subjects – skiers on a snowy hill.
2. Most people note details that they find familiar or pleasing. Did familiar details catch your eye? How about unusual shapes? The background of this photo is a valley with a cityscape beyond.
3. Probably everyone in Canada will recognize snow, city buildings, and the sport of skiing. Would it be the same in Sri Lanka? Experience plays a big part in interpreting photographs. People familiar with Edmonton will no doubt have picked out the pyramid-shaped Muttart Conservatory and identified the ski slope as Connors Hill. If you don't know Edmonton, though, you probably still recognize that this is a shot of a city recreational area.
4. The topic seems to be dance as an international activity.

- 5. a. Answers will vary. The theme might be that dance is a universal means of expression that is found in many different forms around the world.
- b. Answers will vary. The theme expressed in Question 5.a. can be defended simply by pointing out that each photo shows dance from a different nation or ethnic group.
- 6. In some cases the photo might help reinforce the story or drill home a particular message regarding violence, but most often such pictures are included only for the sensational value. They arouse people's interest and help sell newspapers.
- 7. Answers will vary. Have you defended your ideas?
- 8. a. and b. Answers will be personal. Did you find it difficult explaining why the photograph is meaningful?
- 9. a. Answers will vary.
- b. Answers will depend on the photograph chosen.
- c. Answers will be personal. This isn't an easy question. Were you surprised at what you learned about yourself as you answered it?

Section 3: Activity 5

- 1. Does your web include any of these ideas? Did you come up with others?



2. a. Answers will vary. Did you select a type of documentary you've enjoyed in the past, or did you try something new?
- b. Answers will vary.
3. Answers will depend on the documentary chosen.
4. Was the music in the documentary appropriate? Music often enhances the drama of a documentary. Did you enjoy the use of vivid colour? Depending on the issue, sometimes black and white documentaries are more effective.
5. Did you learn something you didn't know before? An informative documentary may leave you wanting to research the issue in detail. Did the documentary leave you in high spirits or somber and depressed? Depending on your mood or the events in your life, your feelings about the documentary might change after some careful thought. Sometimes documentaries really challenge your beliefs or tell you something you didn't know before which changes your outlook on life. However, if it was poorly researched, it may have bored you and left you unaffected.
6. The impact a documentary has will depend on the number of people who see it. It also depends on the production quality and the subject it deals with. If the documentary you viewed was shown on television it will probably have reached a wide range of viewers. Television stations often conduct polls after broadcasting important documentaries in order to evaluate the show's influence. If a documentary becomes a topic of conversation in your community, on the bus, or at school, it's likely that it has had a big impact.

Section 3: Follow-up Activities

Extra Help

1. a. Note the low-angle shot. Also note the two strong vertical lines – the Peace Tower and the skateboarder. Do you think an interesting effect is created by situating a skateboard stunt right next to Canada's Parliament?
- b. Note the older, traditional building reflected in the windows of the modern highrise. An interesting contrast is created between the wavy lines and the straight grid-like lines of the windows.
- c. This is a classic low-angle shot making the oil pumps look huge and powerful. They look almost like prehistoric monsters, don't they? Note too, the way we see only their silhouettes as they're outlined against the sky.
- d. This is a classic diagonal composition combined with a low-angle shot. Our eyes are drawn right to the animal, which serves as the centre of attention. The small creature is given an air of importance.

2. Answers will vary. Do you find you can now better appreciate how and why photographs affect us the way they do?

Enrichment

1. Answers will vary according to the shows watched.
2. Were you surprised at how a show which professes to be an objective documentary can manipulate viewers? Use the skills you've acquired while watching other television documentaries to see just how extensively manipulative techniques are sometimes used.

The ACCESS directory and the National Film Board directory have titles of Canadian-made documentaries you may be interested in viewing. Canada is especially well-known for its documentaries of the North, the majority of which are concerned with environmental issues. Many Canadian actors, such as Michael J. Fox, have made a point of supporting Canadian films. American filmmakers commonly shoot films in Vancouver or Toronto because production costs are much lower.

Section 4: Activity 2

Your responses may vary from the ones listed below.

1. You might choose to look in an encyclopedia for general information. History texts and biographies would give more detailed information.
2. Alberta's Department of Education often publishes pamphlets about postsecondary training. Most postsecondary facilities publish their own handbooks and calendars.
3. An appropriate atlas might contain maps showing the colonies that joined together in 1867. A Canadian encyclopedia would provide general information about confederation while a history text would no doubt give you a more detailed account. You could consult a government publication that outlines museums that focus on confederation. Information could also be obtained by reading biographies of people who were involved in it. Finally, the National Film Board catalogue lists films depicting the confederation of Canada.
4. A magazine, such as *Sports Illustrated*, might feature current information about your favourite hockey player. A sports guidebook might also carry information. Do you have a friend who is a sports buff? People can be good resources to draw upon.
5. A writer's handbook is a good source of information about word usage. A dictionary of synonyms would give you alternate words and expressions.
6.
 - a. Halley's Comet
 - b. "The end of the world? No, the chance of a lifetime."
 - c. January, 1986

- d. J. Wallace
 - e. Yes
 - f. *Travel Holiday*
 - g. Volume 6
7. Answers will vary.
8. The table of contents will advise you of the topics contained in the book and where to find them. Some examples of topics may be
- Mechanics
 - Punctuation
 - Word Choice
 - Writing Essay Examinations
 - Conducting Research
 - Using Verbs
 - Recognizing Sentence Fragments
9. Most indexes contain alphabetical listings of subjects. The index in your handbook may also include author and title listings. Page numbers are listed so you can easily find the information you're looking for.
10. Answers will depend on the handbook you are using.

Section 4: Activity 3

1. Answers will vary depending on your library. You've probably thought of things like computers, microfiche machines, VCR's, audiocassette recorders, and videodisc machines.
2. a. Libraries contain a wealth of information to help with research and projects in all subject areas. They can also give you direction in choosing a career and job training.
- b. Throughout your life you can use libraries both for recreational reading and for finding information that you may need for your job or for any other reason. For example, if a parent is having trouble disciplining a child, the library can provide information about child-rearing. It would be difficult to think of an area of life in which your library couldn't provide some direction. Getting that information doesn't necessarily mean actually having to go to the library to take out a book either. Today you can order print material over the phone at home and receive it by electronic mail.

Section 4: Activity 4

Answers will vary with the topic chosen. The material you've already studied in this section should have helped you to complete the chart. The following are possible answers that will help you evaluate your own ideas:

	How to Research Your Paper
Define Your Topic	<p>What sources would you use to help you define your chosen topic?</p> <p>An encyclopedia or dictionary can assist you in defining your topic.</p>
Hunt for Books	<p>In the library what source would you turn to in order to find books about your chosen topic?</p> <p>A good place to begin your search for books is the card catalogue. The card catalogue in your library may now be on computer.</p>
Hunt for Periodical Articles	<p>What type of reference materials would be of the most help to you in locating information about periodical articles?</p> <p>You can locate periodical articles by using the Readers' Guide to Periodical Literature, the Canadian Periodical Index, or the National Geographic Index.</p>
	<p>Reflect on the knowledge you've gained from Sections 1, 2, and 3, as well as this section.</p>
Find Supporting Information	<p>What type of supporting information could you use for your chosen topic?</p> <p>Some sources for finding supporting information are the pamphlet file, reference books, picture file, films, filmstrips, tapes, or videos.</p>

Section 4: Activity 5

Answers will vary. Here are a few possible questions that you might ask yourself:

- Are there any visuals or tape recordings accompanying the reference material? Since it is an oral presentation for an audience, visuals will enhance the presentation and likely make it more clear.
- Is the material clear? If it is, it will be easier to organize your presentation quickly.
- Does the material reflect a bias that I agree with? You may not wish to select reference material that puts your chosen band in an unfavourable light.
- Do the supporting details make my presentation interesting? You may want to entertain your audience while giving them information.
- How current is the information I am using? Your audience may not want to hear news from over a year ago.

Section 4: Activity 6

1. Your handbook probably advises you to give credit to the author for all quotations, summaries, and paraphrases that are not your own. It will also show you how to footnote your work as well as how to put information into your own words.
2. Answers will be personal. Many artists are influenced by work they have seen, heard, or otherwise experienced. Some argue that once an artist's work is adapted, it then becomes a completely new creation. Others consider taking an artist's original work and redesigning the presentation to be theft and therefore unethical.
3. Answers will vary. You may want to reflect on some of the observations you made in Section 3. Traditionally, photographers have had little influence over how their work was reproduced. Photographers have left the final presentations of their work up to developers. Even so, the manipulator, however talented and creative, is not the true creator of the image.

Section 4: Follow-up Activities

Extra Help

1. The subject is **Drugs and Youth**.
2. The topic could be one of
 - **Athletes for a Strong America**
 - **Drug education**
 - **Save America's Future (Organization)**

3. This article was written by S. De Vore.
4. Yes, it does.
5. This article appeared in *Newsweek*.
6. This article appeared in December, 1990.
7. This article is in Volume 13, and begins on page 30.

Enrichment

1. Many students will be fascinated by the technology that conveys music: tape recorders, CD players, and other remote control players. Students also often enjoy visual display terminals. A video camera would allow the new student to record interesting objects that he or she might not understand. The list is endless. What did you come up with? Share your ideas with a friend.
2. Your evaluation responses will be personal. Following are some observations you might have made in your assignment. Included are some ideas you might wish to use in your next assignment.

Using Planning Skills

Many students find it necessary to verify that they understand the topic assigned by checking with the teacher or with someone else who is working on the same assignment.

When you compose research questions make sure you've included *who*, *what*, *when*, *where*, *why*, and *how* questions.

Using Information Retrieval Skills

There may be several members of your community who have knowledge that you can use. Don't be shy, ask them.

Using Information Processing Skills

You may wish to use file cards to organize your thoughts and ideas. Don't forget to use a marker to underline or highlight important information. Did you remember to edit your work? Most teachers agree that students who edit their work receive a better grade.

Using Information Sharing Skills

Presenting your work is important. A neat assignment has much more impact.

Using Evaluation Skills

What did you learn about yourself? Are you a good writer? Did you learn how to use your writer's handbook as you were completing this assignment? Remember that many skills you acquire in one subject can be transferred to another.

3. a. The video suggests that you conduct a survey to collect information from people around you. It also recommends going to the library and using the reference material there to collect information.
- b. One way to select the most important information is to scan your reference material and decide what is the most current and up-to-date. Another way of selecting information is to look for material that's clearly written and easy to understand.

Transcripts of Audiocassette Selections

Interview with Richard Davies

Interviewer: ... book which you will be using throughout this unit in English 10. So Richard, maybe you'd like to tell us a little bit about your work.

Davies: Hmm, Hmm. Well the book that you're using is called *Inside Stories*, right?

Interviewer: Yes, it is.

Davies: It's a very popular, well-known book used widely across Canada by students. It's a collection of short stories – an anthology, basically. I've written, in total, I've written about ten textbooks for high school so I have quite a bit of background in this area.

Interviewer: Great. What kinds of short stories and articles are in this book?

Davies: There's everything from horror stories to humorous stories to realistic fiction. There's also some older fiction, as well as some more recent experimental fiction, including some "short" short stories which is a popular form of the short story these days.

Interviewer: How would you define fiction, Richard?

Davies: Fiction would be any kind of narrative. That is, it can be long as in the case of a novel, or it can be short as in the case of a short story. With fiction, you're really looking at the story element as being the key thing, the narrative, and so you're interested in characters and plot.

Interviewer: What things make a good fictional story? What components?

Davies: A lot of different things, really. You're interested in finding things that connect with people's experiences, so things that they're familiar with. But you're also interested in some

of the odd stories, too, peculiar stories such as those by Edgar Allen Poe. So you're looking for a variety of reading. That's because people's reading habits are so varied, and people like to read a variety of fiction.

Interviewer: Okay. Have you included some nonfiction work as well?

Davies: Yes, in other works we have included nonfiction which comes from biography, autobiography, as well as newspaper articles and articles such as those you'd find in magazines – essays, and so forth.

Interviewer: What kinds of things would help in good nonfictional material?

Davies: Well, when you're looking at nonfiction, you're of course looking for something which is distinctly different from fiction. You're looking at non-story elements. But you're interested in some of the same things, you're interested in things like vocabulary, interesting sentence structures, as well as, you know, people who know what they're writing about. So it's always interesting to read, for example, a book like Helen Keller's *Story of My Life*, where you have a person writing about their own experiences.

Interviewer: What type of fictional material do you enjoy reading the most? What do you look for when you are reading a fictional story?

Davies: I look for a good character, a good plot. I enjoy suspense like most people. I think most people like to be... like a story which has a surprise ending, so the stories of O. Henry, for example, are very popular. I read a variety of fiction and that reflects my own individual tastes as being very varied.

Interviewer: Right. Where are you going now in terms of your writing?

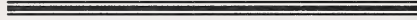
Davies: Well, coincidentally, *Inside Stories* has gone onto *Inside Stories II*, which has already been published. But we're now releasing a third book, which is sort of like the third book in the series. This one is called *Inside Stories for Senior Students*. And it's really designed for high school students who are taking their last year of short stories.

Interviewer: Great.

Davies: It should be out next year.

Interviewer: Well, we look forward to looking at that. Thank you very much.

Davies: Well, thank you for inviting me here.



Interview with Lilliana Sorensen

Interviewer: Would you say, Ms. Sorensen, that newspapers concern themselves with fact rather than opinion?

Sorensen: No, not exactly. There are places in a newspaper where opinions are expressed – in editorials, for example, where the paper’s editor or publisher can express their views on issues, and in regular columns and analytical articles, in which newswriters probe and analyse current situations. And don’t forget the letters people write to the editor to present *their* views on things that are in the news.

Interviewer: But what about real newswriting – you know, writing the hard news stories that appear on the first few pages of the paper, for example?

Sorensen: Oh yes! Real news stories – the ones meant to tell people what’s gone on in any given day – must be entirely factual. Reporters have to learn not to insert their own opinions and biases – something that’s not always easy to do.

Interviewer: Why is that?

Sorensen: Well... for one thing I suppose people aren’t always entirely aware of their biases – or prejudices. And even if they are aware, it’s sometimes hard to keep them reined in.

To give you a simple example, let’s say you’re a sports writer and you’re reporting on a hockey game between the Flames and the Oilers. You also happen to be a real, die-hard Flames fan.

Now let’s say the Flames lost the game and you think bad refereeing had a lot to do with it. Wouldn’t it be hard to keep this opinion out of your writing – to give a straight, objective account of the game? Now sports-section editorials allow for the expression of this sort of opinion, but in pure newswriting, it has to be suppressed. All you want there are the facts.

Interviewer: And just how would you distinguish fact from opinion?

Sorensen: Hmmm. Well, for starters I like to talk about *statements of fact* and *statements of opinion*.

A statement of fact is one that can be proven true or false. So, sticking with hockey, if I say that so far this season the Oilers have won twenty-two games, that’s a statement of fact. We can find out whether I’m right or wrong. But if I say that the Flames have more potential than the Oilers, that’s a statement of opinion. I can’t prove it, and you’re free to disagree.

Interviewer: I see. So a statement of fact can be wrong, but we can find out somehow in such a way that everyone would agree – end of discussion.

Sorensen: That’s right. But a statement of opinion is always open to discussion. When Wayne Gretzky retires, everyone will agree on the number of career points he scored. But there will be differing opinions on whether he was hockey’s greatest player ever.

Interview with John Brown

Interviewer: Good afternoon, John Brown. I'd like to spend some time with you this afternoon, just talking about your job here at *The Edmonton Journal*. What is your role here at *The Edmonton Journal*?

Brown: Ros, my job here is to look into readers' concerns about any aspect of the newspaper. It could be the news material, it could be advertising, circulation, anything that involves the newspaper. But most of the calls from readers involve our news coverage and the biggest single complaint there, probably, is bias in one form or another where people feel that we're not giving them the straight goods.

Interviewer: How would you explain bias to students if you had to do that in a classroom situation? What would you say about it? How would they be able to know when something may be biased?

Brown: It's very difficult to tell, but basically, as we see it in the newspaper, it divides down into certain areas, in the news pages, for example, that's supposed to be reasonably straight—straight in the sense, that basically, we're reporting other people's opinions, not the reporter's. For instance, if a reporter is sent out to cover a demonstration of Morgentaler's abortion clinic, whether that reporter happens to be pro-abortion or anti-abortion, shouldn't enter into how he or she writes the story. They should be recording the facts such as they are and then talking to the different people involved. Opinion comes on what we label the opinion page, the editorial page. An editorial is strictly the newspaper's opinion. It's not meant to be fair or balanced. People sometimes complain about editorials being biased, and that's the whole intent. It's just giving one opinion. Columnists, also, only write one opinion. They give their view of events; they don't try to be fair and balanced. Then in between are—sometimes you'll see stories which are labelled analysis or opinion which run on the news stories, on the news pages rather. And, they're sort of in the middle ground between opinion and straight news reporting. But it's

difficult to separate all this because opinion plays such a role. I mean, some stories are obvious. If a plane crashed into a school, well, obviously that would be a major story in tomorrow's paper. But there are other events where it's very much a matter of opinion, whether we should report it at all, whether it should go on the front page, the back page, or somewhere in between. And, also, it could be a matter of opinion as to how you should write that story, what should be the top item in it, what should be in the middle, and so on. So that the whole business, really, is very much a matter of opinion.

Interviewer: Okay. How do *Journal* readers communicate their opinions and their beliefs to you when they might be upset about an article or feel very favourable? How do they respond to you?

Brown: They're almost all complaints. We get very few compliments in this business. I suppose about two percent of the calls maybe are compliments; the rest are complaints. And, some of them are very valid, others are not, of course. One of the problems, too, I was talking about perceived bias on the part of the newspaper, one of the problems is that very few readers, of course, look at the newspaper objectively. They tend to think that if something agrees with their views, then it's fair and accurate. And if it doesn't, then it's a piece of rubbish, this sort of thing.

Interviewer: Do journalists have certain guidelines that they're encouraged to use when they're writing an article for the newspaper?

Brown: Well, we have our code of ethics which lays out instructions on behaviour. It's rather—done in rather general terms. Some people say, actually, that a code of ethics basically boils down to honesty and common sense.

Interviewer: Do you enjoy your job here at *The Edmonton Journal*?

Brown: It's very interesting in that there's no

limit to the things that people wonder about. One of the things that makes it a little difficult sometimes is that some of the staff don't react very well. That, the idea of being criticized from inside, that they don't care for. It's interesting, particularly with columnists, who have no hesitation to savage somebody, that if they're criticized themselves some of them are very sensitive. And I guess with some of the people who've called, the ones I find difficult, are often not the ones with a genuine complaint but somebody who will call with an argument, for example, that we've taken sides in the conflict in Yugoslavia. And, I mean *The Journal* would have absolutely no reason that I can see to favour one side or the other there. But, some of these

people can go on and on so we do have to be aware.

Interviewer: How many people write into *The Journal* on a regular basis?

Brown: Well, last week was pretty busy. I had seventy-nine calls and letters. It averages about sixty-five.

Interviewer: That's great. Well, I hope students will continue to read *The Journal* and respond to you when they feel the need. Thank you very much, John Brown.

Brown: Thanks Ros, my pleasure.





L.R.D.C.
Producer

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